

*The* NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 29, 1922

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY



# ***The Xmas Issue***

OF

# **THE NEW YORK CLIPPER**

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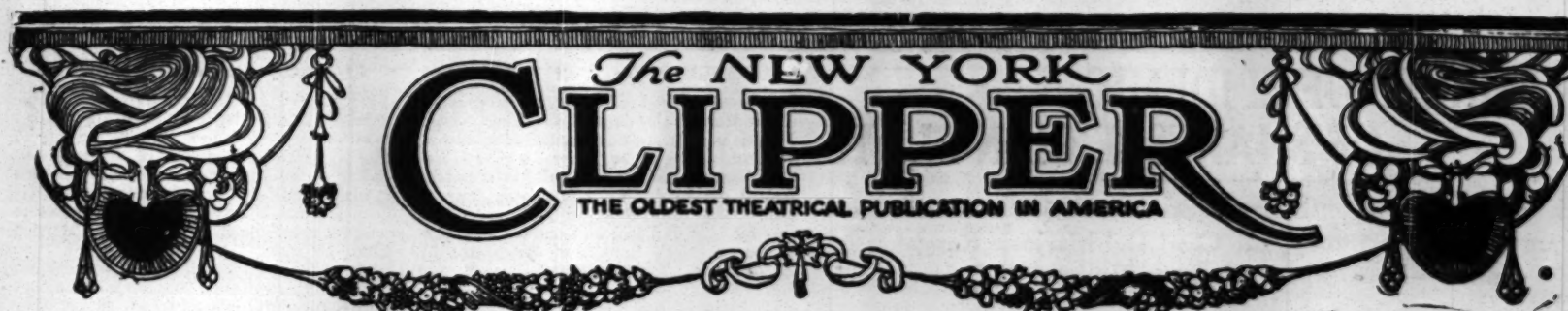
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Founded by  
FRANK QUEEN, 1853

NEW YORK, NOVEMBER 29, 1922

VOLUME LXX—No. 43  
Price Fifteen Cents, \$5.00 a Year

## MUSICAL SHOWS ENJOYING NEW ERA OF PROSPERITY ON BROADWAY

**Eight of the Fourteen Shows Now Playing Making Big Profits While Others Are Doing Well—Few of the Dramatic Productions Are in Winning Class**

Musical comedies are the sure thing money getters on Broadway for the producers this season. Any show of this type that can cause the theatregoers of New York to manifest the least bit of interest whatever in it, is drawing the customers to the box office. That is best illustrated by the fact that of fourteen shows of this type, now on Broadway, eight are showing very healthy returns at the box office, with the majority of the others, possibly with the exception of one or two, getting by the "break" point and producing a small margin of profit.

Compared with the legitimate attractions the musical shows seem to be getting the better "break" as the larger percentage of the dramatic shows just miss catching and are holding on awaiting the time for the public to turn their attention toward them, or a chance to get acceptable bookings in either Chicago, Philadelphia or Boston, or the one week stand cities.

Those of the musical shows which are drawing the top money and will probably do so for some time to come are the Ziegfeld Follies now in their twenty-seventh week at the New Amsterdam Theatre and playing to an average gross of \$35,000 a week, with a possibility of continuing to do so until well into the spring; "The Greenwich Village Follies," in its twelfth week at the Shubert Theatre hitting well over \$20,000 a week average, which is most profitable; "The Gingham Girl," in its fourteenth week at the Earl Carroll Theatre, turning in an average of \$15,000 a week, with prospects of remaining for the balance of the season; "Sally, Irene and Mary," at the Casino, in its thirteenth week with an average of over \$13,000, which assures producers a good profit that will warrant them keeping the attraction going at this house for an unlimited period; "The Music Box Revue" at the Music Box, in its sixth week going strong and hitting well over an average of \$28,000 a week since its opening, and which will probably remain for the full fifty-two-week stretch; "Little Nellie Kelley," in its third week at the Liberty, shooting well over a \$20,000 weekly average with a likelihood of remaining well past the summer season; "Lady in Ermine," in its ninth week at the Ambassador, showing an average of close to \$14,000 a week; and "Orange Blossoms," in its eleventh week at the Fulton which has registered close to a \$14,000 weekly draw.

Of those attractions which are hitting close around the "break" line are "Blossom Time," which is at the Century Theatre, is playing around the \$13,000 mark, even though it is out of the trodden musical zone; "Springtime of Youth" at the Broadhurst in its sixth week, which after a reduction of salary and a dump into the "cut rates" managed to creep over the "break" point last week by getting in a gross of around \$11,000; "The Passing Show," which after being at the Winter Garden for eleven weeks leaves on Saturday night,

about breaking even on the engagement there.

The two attractions which seem to be hovering close to the ragged edge as far as profit is concerned are the "Yankee Princess," in its ninth week at the Knickerbocker, which has been showing around a \$12,000 weekly average, which can hardly meet the overhead of the production, and "Up She Goes," in its fourth week at the Playhouse, showing only around an average of \$8,000, which hardly meets the overhead.

"The Bunch and Judy," which got off to a good start at the Globe Theatre on Tuesday night, will undoubtedly continue along at a smart pace until after the Christmas holidays, as the agencies are nearly all taken in on an eight-week buy, and this being one of the annual Dillingham productions at this house it will draw unusually well for a few months.

Of the dramatic attractions there are only eight that are doing exceptionally big business and showing a substantial margin of profit, and figuring them against the number of dramatic attractions on the "street," they register short of twenty-five per cent. The attractions in this class are "Hamlet," at the Sam H. Harris Theatre; "The Last Warning," at the Klaw Theatre; "Kiki," at the Belasco; "Loyalties," at the Gaiety; "Merton of the Movies," at the Cort; "Rain," at the Maxine Elliott Theatre; "So This Is London," at the Hudson Theatre, and "The Fool," at the Times Square Theatre.

"Abie's Irish Rose," though it may not be classed among the foregoing group, and though it is in the "cut rate," is showing a magnificent weekly profit to its producer.

The other shows which are getting just a bit over the profit showing border include "The Old Soak," at the Plymouth; "R. U. R." at the Frazee; "Rose Bernd," at the Longacre; "Spite Corner," at the Little; "The Torch Bearers," at the Vanderbilt; "East of Suez," at the Eltinge, and "The Awful Truth," at the Henry Miller.

Reports on the two shows which opened early this week—"The Bootleggers" at the Thirty-ninth Street Theatre, and "Liza," the colored show, at the Sixty-third Street, will hardly place them in either of the paying classes on their initial weeks.

### "BOMBO" TIME EXTENDED

CHICAGO, Nov. 25.—The remarkable drawing power of Al Jolson in "Bombo" at the Apollo has caused him to change his plans. It was his intention of leaving here at the end of next week, but his stay will be extended until Jan. 6. The fact that the "Music Box Revue" is playing to capacity doing the biggest business in town at the Colonial which is opposite the Apollo, has not cut into Jolson's receipts. In fact, other theatres in the immediate neighborhood are benefiting by the overflow from the Colonial and the Apollo, two of the biggest hits in town.

### BOX OFFICE MEN HELD UP

SAN FRANCISCO, Nov. 27.—The Rivoli Theatre, at Market and Stevenson streets, was the victim of a well planned holdup last week, when unknown robbers or a robber threw the theatre in darkness by pulling an electric light switch, and then entered the box office with revolver and flashlight where the receipts were being counted, and left with about \$1,500.

William Rose and Robert Wallace, were in the box office preparing for the evening rush at the time the lights went out suddenly. About the same time, they told the police, someone entered, told them to keep their hands in the air and to remain quiet under penalty of death. After taking the money the thief closed the door and disappeared. The only other occupant of the house in addition to the two men in the office was the janitor who had opened the Market street doors, and the side doors on Stevenson street. It is believed that the bandit entered through the side-door.

### COLORED SHOW FOR GARDEN

A Plantation Jubilee will be staged at Madison Square Garden the latter part of next month. The big arena will be transformed into a picturesque southern plantation. The venture will run a week, with a special event scheduled for every evening of its engagement. There will be plantation songs, dancing contests, cakewalk events and divers other features in conjunction with Tex Rickard.

Several hundred negro dancers and creole girls will appear to advantage in the ensemble numbers, while the Clef Club Orchestra, augmented to the number of one hundred and fifty musicians, who will contribute the music for the spectacle and in addition will dispense dance music after the performances.

The Jubilee is calculated to give two hours of entertainment with dancing to follow. While the promoters have only arranged for one week at the Garden, if the venture warrants it, the novelty may be continued for several weeks.

Phillips plans to duplicate the Jubilee in Boston, Chicago and Philadelphia.

### MAY CLOSE WEEK BEFORE XMAS

The Actors' Equity will grant a special dispensation on all contracts of its members holding play or pay contracts for the week preceding Christmas. By their ruling a manager may lay off his show for that week without being penalized. They justify this action by explaining that December has been traditionally known as a bad month for the theatre and that the week prior to the holiday has always been exceptionally bad. Prior to the formation of the Actors' Equity a number of managers made it a practice to close their shows the week before Christmas and resume engagements after the holiday. Hence the Equity council has ruled that this practice may be continued without violating the Equity contract.

### "INVISIBLE GUEST" OPENING

"The Invisible Guest," described as a "new play, of mystery, youth and laughter, minus sex problems," opens tonight (Wednesday) at the Stamford Theatre, Stamford, Conn. The author is Victor E. Lambert and he is said to have given his play unusual treatment. A cast of well-known actors are under the direction of Oscar Eagle.

### FRANK KEENAN IN HIT PLAY

SAN FRANCISCO, Nov. 27.—Frank Keenan is going to take Broadway by storm. In a short time he will arrive in New York as Peter Weston in the four act drama "Peter Weston," and once the wiseacres get a flash at him in a most masterful portrayal of a most difficult role they will proclaim him their own.

Mr. Keenan appeared in his new play, written by Frank Dazey and Leighton Osmun, supported by the Wilkes Stock Company, at the Alcazar Theatre last week.

At the opening of the play Peter Weston is revealed as a man who twenty years before had become the owner of a factory by crowding out Henry Vannard. Peter expresses devotion to his two Gods, Work and Perseverance. He is sure of himself in everything; always right and always unrelenting.

His daughter loves Vannard's son Paul, but her stern father, having in mind a better match for her, interferes.

His elder son, John, deprived of the artistic life that he desires and held down to a small allowance, embezzles, and in trying to hide the crime, kills his sister's lover and robs her unborn child of its father. James, the younger son, drinks himself to death. So the millionaire who has made a success of his business has made a failure of everything else. Nevertheless, he persists in his stern course of life and his own hard way of thinking, never breaking until the last scene, when he knows that John has been electrocuted.

In this final scene Keenan does some great and masterful acting. He makes it actually a scene with God. After having failed in his endeavor to compel the governor to grant pardon to the condemned son, he takes his case to the creator of the universe. He attempts to bargain with God—to bargain as he would bargain with a business opponent. Taking a million dollars in securities from his safe, he offers to give the money to the poor in exchange for the life of his son. That is the poor old man's idea of prayer—the only kind of prayer the iron character has ever used or about which he has any knowledge. Then comes, a few moments of stone darkness. He turns out the lights; for his son is to be executed at daybreak. He finds the room entirely dark. He asks God to hold back the dawn. In that absolute darkness he goes through some acting that holds the audience spell-bound and in awe. Then he draws the curtain and the room is flooded with sunlight. He has held back the dawn as much as was in his power; but now he sinks in the chair, lonely, defeated, broken—and in full realization, at last, that he is and always has been a failure.

### "INSECT PLAY" IS MUSICAL COMEDY

"The World We Live In," the William A. Brady play at the Al Jolson Theatre, by Josef and Karel Capek, and known as the "insect comedy," is a musical comedy according to the Musicians' Union.

The matter came up in a dispute over the wage scale of the musicians at the piece. The union scale in dramatic theatres is \$9 a performance or \$67 a week, while in the musical houses the weekly salary is \$57.50.

The average patron would never call the "insect comedy" a musical show, but according to the union it is one just as much as "The Black Crook" of other days.



## IN THROES OF EPIDEMIC OF SHAKESPEREAN PLAYS

**Jack Barrymore in "Hamlet" Starts—David Warfield Next  
and Ethel Barrymore, Jane Cowl and Marjorie Rambeau  
Follow—Louis Mann, Norman Trevor and Others  
Lining Up**

Shakespeare was always known as a life saver in show business. But this season, he seems to be more than a life saver, he seems to be an "out" for a score of dramatic stars who just do not seem to be able to get a vehicle to suit their talents.

When Arthur Hopkins announced some time ago that he was going to present John Barrymore in "Hamlet" it was just a matter for passing comment as well as cause for the saying that Hopkins was testing the "merit" of the Younger Barrymore. Barrymore, more than came up to expectations with the result that his performance of Hamlet was lavishly commented upon by the daily press and the patrons of the theatre found it rather difficult to garner seats for his performance.

No sooner had the smoke cleared from the initial Hamlet showing than word spread along the Rialto, that Shakespeare was the one best bet of the season and that Ethel Barrymore, Jane Cowl and Marjorie Rambeau, would do a little maneuvering with his script and shortly be seen on Broadway in two others of his plays.

Miss Barrymore and Miss Cowl are both scheduled to do Juliet in "Romeo and Juliet," while Miss Rambeau, whether cognizant or not of the intentions of her sister artists elected to portray the role of "Rosalind" in "As You Like It."

Then on top of this announcement Florence Reed who is now appearing in "East of Suez" at the Eltinge comes out with the announcement that she too will resort to one of Shakespeares uncollectable royalty scripts and that she will play Katherine in "The Taming of the Shrew."

These are only a few of those who have announced their intentions of doing Shakespeare this season for there are several others that have the "Bard's" play in mind which include Norman Trevor, who it is said, at the conclusion of his engagement in "To Love" at the Bijou Theatre on Saturday will begin the casting of a company to present "Henry V"; Louis Mann, minus a good vehicle since "Friendly Enemies" having taken a trip to Baltimore to see a performance of David Warfield in "The Merchant of Venice" with the inten-

tion of himself appearing in his own show as "Shylock," and then the Actor's Equity Association giving serious thought to the presentation of a Shakesperian festival at the end of the season with a daily change of repertoire of his works at the 48th Street Theatre.

Walter Hampden who has appeared for several seasons on Broadway with Shakespearean repertoire has no intention of neglecting the metropolis this season as he is now awaiting an opportunity to come into a New York house in "Othello" under the management of the Shuberts. Fritz Leiber, who took to the road early this season with the Shakespeare catalog also has his eyes set on Broadway and is expecting to come in with his company to give the folks a sight of a few of the "Bard's" plays early in the Spring.

However, the first of the Shakespeare offerings that is scheduled to alight on the Rialto will be David Warfield in "The Merchant of Venice," which comes to the Lyceum Theatre on Dec. 21st.

Just how the patrons of the New York theatres will greet the deluge of Shakespearean plays with their star casts is a matter of conjecture. David Belasco who is presenting the Warfield show accompanied his troupe on tour and when the show played to light business in both Baltimore and Pittsburgh, made marked comment on this fact to the daily press in the latter city. Mr. Belasco said he could not understand how or why the business was not capacity, as he had brought the entire production, which was destined for New York in tact to those cities, including the stage crew and that he was giving them the best production of "The Merchant" that had ever been seen, but that the public did not seem to take cognizance of the fact.

All of the plays that are scheduled to be done by the various stars are scheduled to come into New York shortly after the beginning of the new year, providing theatres are available, and just how New York will take the "new fad" or "craze" is a matter of conjecture, which may result in the producers digging deep into their coffers for their experiment.

### "CLINGING VINE" IS PLEASING

STAMFORD, Nov. 27.—Henry W. Savage showed foresight enough to bring Peggy Wood in her new comedy with music, "The Clinging Vine," here for its premiere, with the result that the natives turned out in droves to welcome "one of their own," and were well rewarded for this by a magnificent and entertaining performance. The book and lyrics are by Zelda Sears, with the music by Harold Levey.

The plot is simple and bright. The lines appear original and display delicate satire with the music being quite fascinating. The costuming is beautiful and the scenic embellishments show excellent taste. All of the musical numbers are given with a vigor and finish that can only be the result of careful drilling and excellent direction. The terpsichorean movements furnish a succession of stage pictures in which is seen the touch of the artist.

Miss Wood portrays the role of the president of A. Alden, Inc., a busy concern in Omaha. She is summoned to New York and pays a hurried visit to her grandmother in a suburban town. At the grandmother's solicitation she prolongs her visit and assumes a character wholly out of harmony with that of the paint queen.

As a "clinging vine," a bashful, blushing maiden, with a vocabulary limited to a few foolish phrases, she has all the men at her feet. Her heart is given to a friend of her childhood, and she mends his fortune by getting an option on his farm and selling it at a fancy price to three schemers who supposed it contained emeraldite. Meantime she has bought the only land that yielded the priceless material. The plot is developed with a series of funny situations and happy climaxes, while the songs and dances prove most captivating.

Mr. Savage has surrounded Miss Wood with a superb supporting cast, all of whom show unusual merit and effort in their endeavors. Reginald Pasch, a grand opera tenor, is a most welcome acquiescent to the musical comedy field as he disports himself in magnificent style and lets loose of some of the sweetest notes heard in any musical offering. Louise Galloway, the original "Kate" in "Way Down East," portrays the role of the grandmother and gives a most delightful performance. Others who acquitted themselves splendidly were Eleanor Dawn, Josephine Adair, Charles Derickson and James C. Marlowe. Miss Wood, of course, looked her prettiest and acted her best, with the result that the performance given here on the opening night was most delightful.

After a few weeks of tryout time which will be completed in Baltimore, "The Clinging Vine" is due for its New York showing.

### CHICAGO BUSINESS IMPROVED

CHICAGO, Nov. 25.—There is a noticeable increase in attendance at most all theatres here for the past week. In fact, some of the productions in town are doing a sell-out business at every performance, which is making history for the season which has been so far off as to force good shows to withdraw before the end of their allotted time.

"So This Is London" George M. Cohan's comedy which opened this week at Cohan's Grand received good notices from the daily press and the public has taken a keen interest with receipts very good at all performances.

William Hodge who has a large following in this city opened last Monday night in a new play "For All of Us." The theme is quite a departure from his more recent productions and one of the best he has done in a long while. The play shows signs of having a good run at the La Salle.

"At The End Of The World" which was scheduled to open at the Playhouse, Monday evening, was postponed until Thursday night, because of the illness of Alexandria Carlisle. The play had its premiere and this production will hold forth at this house for a while at least.

Al Jolson is still doing capacity business at the Apollo and the "Music Box Revue" across the street at the Colonial is the biggest kind of a hit. The nearby theatres are getting a bigger share of business from the overflow of these two musical shows. "The First Year" with Frank Craven at the Woods is also a sell-out. Close to these theatres is the Cort where "Thank U" is holding up nicely, and The Harris with "Six Cylinder Love" which is also doing a good business.

The New Selwyn next door where "Kempy" is playing, has had a big increase in attendance, and is destined for a good run while in the windy city. Around the corner the Olympic is doing the biggest business this house has done in several years with "Shuffle Along." Every one was curious to know just what this colored show would do and some of the "wise" ones predicted a flop, like their imitators had in this town. The show is a hit and from present indications can remain here long after their scheduled eight weeks.

Allan Pollock in "Divorcement" at the Central is doing very good. "The Hair Ape" will play an extra performance Sunday night at the Studebaker because Harry Lauder will not open at this house until Monday evening, where he will remain for two weeks only.

"Lightnin'" is nearing the end of its run and will give way to "La Tendresse" which comes to the Blackstone on December 11. Nance O'Neil in "Field of Ermine" leaves the Powers tonight after a very disappointing engagement. Monday evening Doris Keane will occupy this playhouse appearing in "The Czarina." George Arliss also leaves tonight after a very good run in "The Green Goddess" at the Great Northern. The "Greenwich Village Follies" will follow in at this theatre Sunday night. "The Cat And The Canary" is still doing big business at the Princess where it will remain for many weeks.

### TICKET "SPECS" IN HEMPSTEAD

That even the bucolic precincts of Hempstead, L. I., are not immune from the clutching hand of the "ticket scalper" became known last week, when Leo Carrillo opened there in his new starring vehicle, "Mike Angelo." The star is a member of the theatrical colony at Freeport. It was natural to suspect that many of the neighbors would enjoy a preliminary glimpse of him in his new play. An enterprising "spec" was of the same mind and consequently corralled a number of choice seats which brought big premiums.

"Mike Angelo" is sponsored by the Morosco Holding Company and is scheduled to follow "Why Men Leave Home" at the Morosco Theatre.

### DOOLEY CHANGES UNITS

Jed Dooley jumped out of "Facts and Figures" and into George Jessell's "Troubles of 1922" last week. Both are unit shows playing Shubert Vaudeville.

### NATIONAL THEATRE RE-OPENS

WASHINGTON, D. C., Nov. 27.—With its main floor brought down to the street level and its seating capacity increased in the orchestra and both balconies the New National theatre after having been closed for several months opened tonight with H. B. Warner in "Bull Dog Drummond."

The house is practically new as all that was left of the old structure were the four walls. The color scheme of decorations is white and gold and proves most pleasing to the eye. H. H. Rapley is manager and proprietor of the theatre.

### "THE RUBICON" CLOSES

"The Rubicon" closed its season last Saturday night. Estelle Winwood, who was featured in the piece, will begin rehearsals this week for the leading role in "The Red Poppy," a new play by Andre Picard, author of "Kiki," which will be Henry Baron's next production. The piece is scheduled to open out of town the latter part of next month.

### SUNDAY SHOWS FOR BELVIDERE

BELVIDERE, Ill., Nov. 27.—Sunday shows and amusements won out in a referendum vote here. There had been considerable discord among the progressive and reform elements that waxed so hot that it was finally decided to put the question to a vote. The reformers were beaten by a vote of 2,008 to 948.

### MRS. CARR SEEKS \$17,933 ALIMONY

Mrs. Mary Carr applied to the Supreme Court last week to have Alexander Carr, her husband, adjudged in contempt of court, he having failed to pay his alimony installments. According to Mrs. Carr, he owes her \$17,933. She says she received her divorce in 1910 and was awarded \$850 a month alimony. Carr, she insists, is getting a salary of \$750, with an additional twelve and a half per cent of the profits, for acting in "Partners Again."

Carr says that he and his ex-wife agreed that she would be satisfied with \$100 a week.

Decision was reserved.

### COHAN GETS "BARNUM" SHOW

The production rights of "Barnum Is Right," which Louis Werba recently tried out for a Broadway showing and closed, have been transferred by Werba to George M. Cohan. It is said Cohan will rewrite the play and present it in its new form on Broadway during the spring season.

### EDWARD C. RAFTERY MARRIES

Edward C. Raftery, of O'Brien, Malevinsky and Driscoll, well known theatrical attorneys of the Fitzgerald building, surprised his associates last week when he announced his marriage to Miss Marie Titus, of Brooklyn. The couple left for the South on a three-week honeymoon trip.

### KNICKERBOCKER SUIT FILED

WASHINGTON, Nov. 27.—Ten months after the collapse of the Knickerbocker Theatre, the first damage suit growing out of the holocaust was filed in the District Supreme Court by Mrs. Sadie Breaslaud for \$100,000 against the owner of the theatre for personal injuries sustained. Her husband, Richard Breslau, in a separate suit, asks \$25,000 for loss of services of his wife and for expenses to which he was subjected by reason of her injuries.

### FRAZEE TO JOIN P. M. A.

H. H. Frazee, who has taken over Mrs. Fiske in "Paddy" from George C. Tyler, has applied for membership in the Producing Managers' Association. Frazee was originally a member of the association, but resigned when he quit producing a year ago. Since Mrs. Fiske is not a member of Equity, it is imperative that Frazee should be in the Producing Managers' Association in order to have the privilege of a mixed cast.

### "CLOUDS" BIG ON ONE NIGHTERS

According to out of town reports Joseph M. Gaithe's musical comedy, "Up in the Clouds," is doing record breaking business on the one-night stands. The show is now touring the Middle West and is said to have employed the "S. R. O." sign for the first time in many seasons in this territory.



## STRAIGHT VAUDEVILLE REPLACES UNITS IN SHUBERT HOUSES

Chicago and Toronto the First to See Change of Bill—Other  
Cities May Follow at Once—Arthur Klein  
May Succeed Herk

Straight vaudeville bills were officially launched by the Affiliated Circuit this week in Chicago and Toronto, Canada. These vaudeville road shows are destined to supplant the Shubert units. Although original plans called for the vaudeville bills after the first of the year, the Affiliated found immediate action necessary. Others are in formation and will replace the unit shows from week to week until the latter have finally been eliminated from the wheel. Strong units will be reorganized and sent over the regular Shubert Circuit as legitimate revues and musical comedies. However, the money making shows will not be taken off the wheel until a sufficient number of vaudeville road shows have been lined up to replace them.

With the exit of the unit show from the Affiliated wheel, it is stated that Arthur Klein, general booking representative for Shubert Vaudeville will replace I. H. Herk as general manager of the circuit. Herk came over from burlesque. He is said to have sold himself to the Shuberts with the provision that he could put the unit show idea across. Herk is essentially a burlesque man and has never been accused of being an authority on vaudeville, therefore Klein is the logical man to step in when the straight vaudeville idea has been finally organized. Herk's power with the circuit gained impetus through his ability to line up the burlesque men to produce for the circuit. With the latter dropping out week to week, Herk's prestige has descended.

Producers who had been hoping against hope from week to week for a better break to come have finally decided to throw up the sponge. They are convinced that the unit idea can never be done on a profitable basis. Jack Singer, whose "Hello, New York" show is considered one of the best on the wheel, played a banner week in Cleveland two weeks ago. Although the gross neared \$13,000, Singer pocketed a lone dollar as the profits on the week. Several of the other shows out have been hovering around the \$5,000 mark. With the rental percentage deducted, salaries and travelling expenses and other items deducted, they were compelled to dig deep into their sinking funds in order to make the payroll.

It is estimated that many of the unit producers have dropped between \$40,000 and \$50,000 as far as they have gone. Those who have exhausted their credit have been compelled to stop, while others have preferred to take the loss rather than sink in any deeper. Many of the burlesque men are already making overtures to return to the Columbia wheel. It is understood that the latter organization may reinstate them, but not until next season.

Despite the fact that Arthur Klein has stated fifteen units will survive, the list is likely to go to ten next week, the survivors being "The Spice of Life," "Stolen Sweets," "Troubles of 1922," "Midnight Rounders," "Midnite Frolics," Weber and Fields in "Reunited," "Hello Sverybody," "Oh, What a Girl," "Whirl of New York" and "Success."

Two of the above lists are controlled by Herk, with the Shuberts controlling three others, leaving but five on the wheel that are operated by outside producers. With the departure of the latter the other five will be undoubtedly withdrawn and sent out as regular attractions.

Many alibis are being advanced for the "flop" of the units. From one source comes the story that had the Shuberts given the units established houses the idea would have survived. While on the other hand it is claimed that the producers spent money like sailors in order to line up shows that would outdo each other. When they realized they were overboard, it was too late to reduce, for the show had been certified by the circuit and any elimina-

tions after the opening would have been a violation of their franchise agreement.

A number of feature acts, originally starting with the units, saw the handwriting on the wall and got out from under by mutual consent. Jimmy Hussey, Johnny Dooley and Bobby Higgins were among the list who departed at the critical moment.

The producers are also resenting the idea of being saddled with high price feature acts. Several draw features were lined up by the Shuberts and have been rotating between the shows. Arthur Pearson has protested the salary of Cecil Lean and Cleo Mayfield who were added to his "Zig Zag" unit for the Central Theatre engagement two weeks ago. Their salary is said to be \$1,500. According to the franchise agreement Pearson will have to stand \$1,000 of this or quit. There have been a number of other complaints because of this practise. Jack Singer is "peevish" over an attempt to saddle Wesley Barry, the picture star, as an added feature with his show at \$1,800. It is said that Barry is being forced on him through the withdrawal of Bobby Higgins from his "Hello, New York" show. Singer cannot see his way clear to obey the command and the climax may cause him to close the show.

Neither are the managers as sanguine as they were over the idea of converting their shows into legit attractions. They have watched the Jenie Jacobs' venture with "As You Were" and upon learning that the show only got \$7,300 on the first week out, their hopes dropped into their boots.

With the unit show idea "out" theatrical wisecracks are watching the outcome of the straight vaudeville idea. Some say that the vaudeville will be merely a filler in until the Shuberts can rush shows into readiness to send over the circuit and thus protect their booking interests.

The closing of the unit shows has thrown a number of vaudeville people out of employment. Many were trying to connect with the Loew, Orpheum and Pantages Circuits this week.

### TREASURERS' HAVE GALA SUPPER

The annual dinner of the Treasurers' Club of America, was held last Saturday night at the Commodore Hotel, and was attended by over five hundred guests. The affair began at midnight and ran into the early hours of the morning, a very good program of entertainment having been prepared by Al Darling and Harry Nemes.

Darling officiated as master of ceremonies, and introduced the various speakers and performers. Willie and Eugene Howard began the program which included Isador Dubinsky, Eddy Rice, Will Rogers, Benny Leonard, Hal Sherman and Eddie Dowling. A surprise finish to the entertainment was offered in a delightful novelty called "Chicken a la King," which proved to be more appetizing than its very name suggested. Everything ran smoothly and the entire affair was one to be proud of.

### COHAN ON WAY TO LONDON

George M. Cohan, accompanied by his mother, George M., Jr., and Eddie Dunn, his personal representative, sailed for London on the *Majestic* on Saturday morning.

Mr. Cohan will be absent about a month, during which time he will superintend the production of "Little Nellie Kelly," and "So This Is London," the two Broadway hits which Charles B. Cochrane is to present in London. Mr. Cochrane sailed on the same boat.

After launching the two shows in London, Mr. Cohan will spend a short vacation in France with his family. His wife and two daughters are there now, having sailed several weeks ago.

### FAIR BUSINESS IN BOSTON

BOSTON, Nov. 20.—Business continues fair here, with but one new attraction scheduled for the week. Mme. Cecile Sorel and her Comedie Francaise Players opened at the Boston Opera House tonight in "L'Aventuriere." The premiere attracted a large and fashionable audience who were profuse in their praise of the French actress and her associates who gave a creditable performance of Augiere's play.

Several of the hold overs are planning to depart at the end of the week. "He Who Gets Slapped" will vacate the Hollis, with Henry B. Warner coming in next Monday in "Bull Dog Drummond," the mystery play. Eddie Cantor is also in his final week at the Shubert in "Make It Snappy," with Frank Tinney scheduled to follow in with "Daffy Dill" next Monday. George White's "Scandals" will move out of the Colonial the week after, although nothing has been definitely decided upon to follow it in.

"The Bat" continues to get a good play at the Wilbur, while "Captain Applejack" seems to have settled down for a run at the Tremont.

### ACTRESS SUES DENTIST

CHICAGO, Nov. 25.—Clara Mackin, leading woman with Leo Dittrichstein in "Under False Pretenses" which has enjoyed a successful engagement here at the La Salle Theatre has filed suit in the Circuit Court against Eugene Vigneron a dentist, where she submitted to a dental operation on July 5, 1921. Prior to that operation, Miss Mackin asserts, when she said to the hero, "A solitary star is shining, sweetheart," it sounded just like that. But when Dr. Vigneron finished, Miss Mackin says, it sounded something like, "A tholitary thtar is thining, thweetie." Miss Mackin seeks \$20,000 damages because she claims as a result of this dental operation her former earning ability of \$100 per week has been reduced to nothing.

### "GOOD GRACIOUS" REHEARSING

"Good Gracious," a new musical comedy by Thomas Hoyer destined for the Middle West, is rehearsing here and will pull stakes next week. The production is being made by De Witt Mott, formerly general manager of Keith's, Amsterdam, N. Y.

The company includes Estelle McIntosh, Nat Alberts, Adele Davenport, Bert Leonard, John Daly, Frank Sullivan, Belle Dadiou, and a large chorus.

### CAPITAL THEATRE ROBBED

CLINTON, Ind., Nov. 27.—The Capital Theatre here was robbed last week by a bandit who held up the ticket seller and escaped with the receipts of the day amounting to \$95.



ADA MEADE  
With the Proctor Players, Albany

### DISAPPROVES OF THOMAS SPEECH

The Actor's Equity Association, through Frank Gillmore, its executive secretary, voiced a disapproval of the remarks uttered by Augustus Thomas during his speech at the Friars' Club dinner Sunday night at the Hotel Astor. In a statement issued by Mr. Gillmore, he characterized Mr. Thomas' attempt to "institutionalize" the theatre, and the title bestowed upon him of "Arbiter of the Stage," as not conforming to the ideas of Equity members, and a general misrepresentation to the average public who do not know the facts. The statement by Mr. Gillmore follows:

"Mr. Augustus Thomas, at the banquet given Sunday at the Friars' Club, and in the press generally, was referred to as the 'Arbiter of the Stage,' a title which I am sure must have been thrust upon him. He himself would never claim it since the actor is an important part of the stage and Mr. Thomas is certainly not the arbiter of the actor, nor can he be said to be the arbiter of the managers of the United States, seeing that the Producing Managers' Association, of which he is Executive Chairman, does not represent more than 70 per cent of the producers in New York and less than 35 per cent of the theatrical managers of the country.

"Mr. Thomas, in the course of his speech, 'made a strong plea to the actors' and declared that the theatre is not the property of the actors, managers or dramatists, but 'is a public institution and the inheritance and the property of the people.' That is a fine phrase, but will hardly bear analysis. A public institution is governed by law, and an inheritance of the people is properly protected by the people, whereas the lot of the actor or the theatre has never yet been safeguarded by our citizens through any code whatsoever.

"The condition of the stage before the Actors' Equity Association stepped in are too well known to need repetition in detail. The actor was made to rehearse indefinitely without pay, to accept a contract of employment which has been declared by some of the best minds of the country to be a veritable joke, since it gave the manager every right and the artist none. It has properly been described as a disgrace to any self-respecting body of people.

"The Actors' Equity Association believes that Mr. Thomas is sincere when he expresses a desire to abolish any strife which may exist today between the actors and the managers, and we believe that he will ultimately see that the best way to do this is to persuade the managers to agree to the present aspirations of the actors, which are in every respect legitimate and equitable."

### "ORANGE BLOSSOMS" CUTS PRICE

A \$4 nightly tariff for performances of "Orange Blossoms" at the Fulton Theatre, was found a little high for the patrons of the theatre by the management last week with the result that the top price was reduced to \$3.50 plus war tax. The scale for the Saturday night and holiday performances suffered a like reduction, skidding from \$4.50 plus tax to \$4 plus tax. It is said that the change of scale has benefited the attraction to the extent of increasing the number of patrons for the top price seats.

### AD MAN BACKS "BOOTLEGGERS"

Charles Capehart, head of the Capehart Advertising Agency has quietly entered the ranks of "angels" behind Broadway attractions. His debut in the "big arena" came to light with the opening of "The Bootleggers" at the 39th Street Theatre on Monday night. Capehart was very much in evidence and was not a bit prone about boasting about the fact that he was the financial source that Madison Corey relied upon for the maintenance of the production.

### RALPH LONG SERIOUSLY ILL

Ralph W. Long, general manager for Sam and Lee Shubert, Inc., is confined to his home at 245 Fort Washington Avenue, with an attack of plural pneumonia. Mr. Long's condition was reported as very serious on Monday night. He has been ill and away from his office for the past ten days.



## AMUSEMENT STOCKS DULL ALL OFF FROM LAST WEEK

**Loews at 17 $\frac{3}{4}$  Drops from 19 of Last Week—Famous Players at 88 $\frac{1}{2}$  is Slow Drop from its Record of 107 Made Several Months Ago**

The depression in the financial market still continues and without exception all the leading amusement stocks are under the influence of the bear movement and opened on Monday below their highs for last week. The biggest sufferer in the past week has been the stock of Loew's, Inc., which has declined steadily all last week and dropped  $\frac{1}{2}$  point on Monday, now selling at 17 $\frac{3}{4}$  with 3,600 shares dealt in during the day.

This is more than a third of the total sales in this stock for last week and would seem to point to a definite unloading gesture in this stock. A story that the pool which was to be formed to buy these shares will be abandoned for the time being was circulated, and this led those who bought in order to gain the advantage of the upward trend to let go and take their losses. It is possible that this bearish activity is the preliminary to a bull movement that is being handled with the utmost secrecy, the price being depressed so as to obtain the fullest returns when the rise starts.

Famous Players closed Monday 4 $\frac{1}{2}$  points off from last week's high, but this is not especially discouraging as the stock closed Saturday at 88 $\frac{3}{4}$  and on Monday at 88 $\frac{1}{2}$ , showing a gain of  $\frac{1}{4}$  on the day. Six thousand four hundred shares changed hands, which is fairly brisk trading. During last week 16,700 shares were dealt in, showing that there is real activity in the stock. At times during Monday the stock reached 89, but profit taking in the closing hours brought the price back to 88 $\frac{1}{2}$ , which is  $\frac{1}{2}$  point above the opening.

### NEW PLAYS FOR STOCK

Sanger and Jordan have a dozen new plays which they consider excellent material that they want tried out by stock companies prior to Metropolitan production.

Gerald Bacon of the S. and J. offices sent a circular to stock company managers offering them the privilege of presenting these plays and giving the co-operation of the firm's production department in the staging as well as allowing the performance of the play without payment of author's royalty.

### CHICAGO MEN ATTEND OPENING

CHICAGO, Nov. 27.—C. S. Humphrey, head of the local Keith offices, led a large delegation of prominent showmen to the opening of the new B. F. Keith Theatre, at Dayton, Ohio. The party left by special train.

Among those in the party were: Marty Forkins, Izzy Halperin, Max Halperin, Warren Jones, Will Cunningham, Billy Jackson, Harry Spingold, Ez Keogh, Robert Dickson, Harry Danforth, John Billsbury, Lew Earl, Lew Goldberg and others. E. F. Albee and J. J. Murdock, who were in Dayton for a week previous to the opening are expected to stop here en-route to New York.

### RECEIVERS SELL BRONX THEATRE

The Bronx Theatre Building last week became the property of Louis Gold & Co., who purchased it from Alfred E. Marling and Judge Walter C. Noyes, receivers for the American Real Estate Company. The Bronx Theatre Building, on the southwest corner of Melrose avenue and 150th street, with the adjoining three story building was erected in 1912. The Theatre has a seating capacity of 1,800 persons.

It was the first Keith house in the Bronx and played Keith vaudeville until shortly after the opening of the Royal when a stock company took it over. The theatre is now occupied by Miner's Burlesque, the Miner lease expiring in 1924.

There is not much activity in the Orpheum stock, but 1,600 shares being traded all last week and only 200 on Monday. Uncertainty as to Orpheum policy is thought to be the cause of the slight depression. Last week the high for this stock was 20 $\frac{1}{2}$  but it closed on Saturday at 19. Over the week-end the stock dropped  $\frac{3}{8}$ , opening on Monday at 18 $\frac{5}{8}$  and closing at 18 $\frac{1}{4}$ . The slight trading does not offer a chance of judging the trend of this stock so that the  $\frac{3}{8}$  drop cannot be taken as an indication of a definite movement.

There was little activity in Goldwyn last week. Its high was 5 $\frac{1}{4}$  and it closed Saturday at 5 $\frac{1}{4}$  with 2,200 shares changing hands. Monday 1,700 shares of this stock moved and the price slipped up a notch to 5 $\frac{3}{4}$ , after opening at 5 $\frac{1}{4}$ . The interests back of Goldwyn are well able to support the issue and take protective measures whenever they see the stock dropping below what they consider a reasonable price.

Technicolor, which is on the Curb, is not at all active and remains firm at 25. The opening of the new Technicolor picture, "The Toll of the Sea," was hailed by the critics on Monday as an artistic triumph and something absolutely unprecedented in the way of color pictures. This had no effect on the stock, the news evidently not reaching Wall Street during the day. There are due to be some reorganization or recapitalization plans made public soon and the wiseacres are awaiting these before dealing in the stock to any extent. One lot of 100 shares was all that made its appearance Monday.

### EDNA HIBBARD MARRIES

Edna Hibbard, actress, was married last week in Greenwich, Conn., to John C. Seager, Jr. treasurer of the Seager Steamship Company.

### "FASHIONS FOR MEN" SCORES

WASHINGTON, Nov. 27.—"Fashions for Men," a comedy in three acts by Ferenc Molnar, author of "Lilliom," adapted for the American stage by Benjamin Glazer, had its premiere at the Garrick Theatre last week. Its status is rather hard to define from a box office standpoint. Great discretion was exercised in the casting of the piece, its mounting and direction is magnificent, but the purpose of the piece, however, is one difficult to conjure.

The story is never dull, but whether there is a "big idea" behind it is hard to determine, as the play appears most baffling. Considering the key in which it has been written and has been enacted, together with such oddities of mechanics as Molnar has employed, it seems quite apparent that it is a bit of allegory, difficult to decipher. All in all it appears as though Molnar is passing over the footlights a fragrance so subtle and sequestered that it defies analysis.

What can be gleaned by the acting of Molnar's play, presented in a Hungarian locale, has as its central character a shopkeeper so superhumanly forgiving and self-effacing that, lacking Molnar's statement of purpose, he becomes, in retrospect, something of an ass. His wife elopes with his head clerk, admits the expropriation of his savings and receives his blessings for herself and lover on their departure for new fields.

Later on, in a new job, the hero falls in love with a girl who, while utterly unaware of his goodness and sacrifice for her, persuades the novelman she matrimonially pursues to pay off his debts and get him out of the way. In the end, the clerk who eloped with his wife comes back to the old job. The girl whom he loves quits the baron to cashier in his store and later manage it, and finally, the whole play is trembled over the footlights in a gush of sentiment that presumably calls off all bets, on the theory that all's well that ends well.

Work on the script might be of some avail to make the play more plausible and appealing to an audience, as in its present shape it seems to be just an out-and-out puzzle as to what the intentions of the author were.

In the cast are O. P. Heggie, Beth Merrill, Frank Peters, Helen Gahagen, George Frenger, Edwin Nicander and Clarke W. Silvernail.

### MUSICAL SHOWS GET PHIL. MONEY

PHILADELPHIA, Nov. 27.—Musical shows are continuing to get the money here, with "Good Morning, Dearie" leading them all. "Molly Darling," the Moore-Megley musical show, is the only new attraction here this week. It followed "The Bunch and Judy" into the Garrick Theatre to-night. The piece moved over from the Globe, New York, and carries the metropolitan cast, headed by Jack Donahue.

Henry Miller and Ruth Chatterton enter upon their final week at the Broad in "La Tendresse," with "Abraham Lincoln" scheduled to follow in next Monday.

"Good Morning, Dearie" has settled down for a run at the Forrest. The piece is evidently duplicating its New York success here and is in great demand with the Quaker City theatregoers.

"Tangerine," featuring Julia Sanderson, is also getting a good play at the Shubert and if it continues to hold its present pace can remain until December 25, when "The Passing Show of 1922" is due to come in.

"Blossom Time," at the Lyric, which has been hovering around a low gross for the past two weeks, jumped to \$17,000 last week, which augurs well for its continuance at this house for some time to come. If it can continue to interest the customers it may round out the month of December.

"Just Married," which came to the Adelphi for a long run, has not lived up to expectations as a business getter and will stop at the end of the week. Grace George in "To Love" is scheduled as the succeeding attraction.

Marjorie Rambeau in "The Gold Fish" will depart from the Walnut at the end of the week. This show has held its own for a non-musical piece, but evidently believes it has annexed everything possible and is stopping after a four weeks' run. Pauline Lord in "Anna Christie" will come in here next Monday.

### A. E. A. PASSES UP SALARY CLAIMS

Salary claims against the Bess Theatrical Company, Inc., and Jacob Goldenberg, which were prosecuted by the Actors' Equity in behalf of its members arising out of the stranding of "The Little Whopper" some time ago have been passed up as uncollectable.

The Bess Theatrical Company, Inc., became defunct and the only chance of realizing on the claims was by proceeding against Goldenberg. The legal department has decided that he cannot be held liable and has thus disposed of the matter for all times.

### MUSIC FOR "LONELY WIVES"

"Lonely Wives," the foreign farce brought over by A. H. Woods, who gave it two or three tryouts before shelving it for good, is to revive it as a musical play, for which William Ortman has supplied the tunes.

Martin Brown has rewritten the piece and made the story into a libretto. Charles Ruggles, who created the leading role in the farce, will be seen in a musical version, and Mabel Withee and Charles Irwin will have prominent parts.

### MIDGET MARRIES

WASHINGTON, Nov. 27.—Giuseppe Big-noli, midget with the Ringling Brothers-Barnum and Bailey Circus, standing three feet and two inches, weighing sixty-five pounds, was married to Irene O. Thompson, four feet high, and weighing seventy pounds, last Saturday by the Rev. E. H. Swen. The bridegroom is thirty years old and the bride seventeen, therefore it was necessary for the bride to get her mother's consent before the license was issued.

### MADLYN WORTH

Madlyn Worth, whose likeness appears on the cover of this week's issue of the CLIPPER, is with Harry Hastings' "Knick Knacks" company, playing the Columbia Circuit.

Miss Worth, who is an unusually talented young lady and considered one of the most beautiful in burlesque, is this week making her first appearance at the Columbia Theatre.

The costumes worn by Miss Worth are of the latest Parisian design.



**ALEX HYDE**

DIRECTOR

PAUL WHITEMAN'S

ROMANCE OF RHYTHM ORCHESTRA

BREAKING BOX OFFICE RECORDS EVERYWHERE

Paul Whiteman, the Maestro who symphonized syncopation, presents the latest musical sensation is a repertoire of typical Paul Whiteman Gems.



## OLD PLAY HITS IN BIG DEMAND AMONG STOCK COMPANY MGRS.

**Film Versions of Old Play Successes Responsible for Country-wide Demand—Picture Publicity for Old Successes Responsible for Revivals.**

Plays that have laid dormant in the offices of the stock play brokers for the past five to ten years have suddenly come to life through the picturization of these plays, which resulted in demands coming to the brokers from the managers of stock companies for the immediate release of these scripts.

In the past week the Sanger and Jordan offices have been overloaded with correspondence from stock managers for the release of eight plays which they had considered were played out. The requests were all from stock companies in the larger cities, with some of them asking for the release day and date with the playing of the screen version of the play, while others were more desirous of taking advantage of the flood of advance publicity the pictures are getting in their community and requested dates far ahead of the playing of the picture in their community.

The heaviest demands for these plays come from the Central Eastern States and the Middle West, and all of them seem to at the same time want to play "Tess of the Storm Country," in which Mary Pickford is enacting the screen version; "Robin Hood," in which Douglas Fairbanks is doing the screen interpretation; "When Knighthood Was in Flower," in which Marion Davies was filmed, and "From Rags to Riches," which was screened with Wesley Barry in the title role.

"Ninety and Nine," which has also had its screen adaptation, seems to run well in the race, as many of the stock managers feel that a bit of the old meller at this time would not hurt their patrons.

With the announcement that Mary Pickford will next appear in "Dorothy Vernon of Hadden Hall" requests have come in quite numerous for advance dates on this play, as they have for Viola Allen's old starring vehicle, "The White Sister," in which Lillian Gish will enact the central character of the screen version. Another of the old-timers which has hit the screen is "The Ghost Breaker," by Paul Dickey and Charles W. Goddard. It has played practically all of the key cities with the film houses and as a result stock managers assert their patrons have requested them to have their company enact the play.

The Century Play Company, which also has a large number of old-time plays that recently have been adapted for the screen, report that within the past two weeks they have had more than one hundred requests for scripts and early play dates.

A well-known stock manager declared early this week that through the advertising and publicity which the pictures of these old-time stock plays have been getting the patrons of the stock theatres have been a bit curious to see how the play appears, on the spoken stage, with the result that the managers have been deluged with heavy correspondence from their patrons requesting them to stage these plays.

### UNIT ACTORS FILE SUITS

L. Laurence Weber and William B. Friedlander, Inc., are named as defendants in three suits started in the Third District Municipal Court last week. The total sum involved is approximately \$1,500. All of the suits are in connection with contracts alleged to have been entered into between the plaintiff and defendants relative to the defendants' Shubert Vaudeville Units.

Emily Earl is suing for \$914.28, complaining that she was booked to play in one of the Weber-Friedlander units, at a salary of \$200.00 per week. She alleges that she played in the unit show from September 24 to October 14, but received nothing for her services. Leon Laski is attorney for Miss Earl.

Charles Adler filed suit, also through Attorney Leon Laski, seeking to recover \$138.74 due him for salary. He alleges that he was signed by Weber and Friedlander to play in one of the Unit shows at a salary of \$100.00 weekly, and that he played a short time, from September 24 to October 14, the amount asked for being balance due him for his services.

George Leonard is suing for \$300.00, claiming that on June 16, 1922, he was signed to play in one of the Weber-Friedlander units, at a salary of \$150.00 per week. His services, he says, was never called upon and the amount asked for in the suit is for the customary two weeks' notice, which was not given him.

### BROOKE GOES BACK TO LONDON

Tyler Brooke, who returned recently from London where he appeared in "Angel Face," the American musical show which broke all the English flop records for poor business and short runs, is on his way back.

He sailed on Saturday and will appear in the English production of the George M. Cohan show "Little Nellie Kelly."

### LEGIT. THEATRE FOR JAMAICA

Jamaica, Long Island, will have its own legitimate theatre that will play road attractions for a full week and vaudeville shows on Sunday, that will open in September.

The theatre, which will be known as the Colonial, will be erected at a cost of \$230,000 by the Colonial Theatre Company, of Jamaica, Inc., which has at its head two well-known Broadway showmen and a New York City merchant. Charles G. Stewart, formerly manager of the Rialto and Princess Theatres and at present manager of "The Torchbearers," is president of the corporation; Stanley Sharpe, of the Shubert forces, is vice-president, and W. G. Willman, founder of the W. G. Willman Paper Company, is secretary and treasurer.

The stock, consisting of \$200,000 preferred and \$30,000 common, is being sold among the residents of Jamaica with one share of common stock being given with each sale of two shares of preferred stock.

Ground for the theatre, which is to be located on a plot 100 x 225 feet at 54 Flushing avenue, is to be broken in February and the structure is to be ready for occupancy September 1.

The theatre proper will consist of two floors with 940 seats on the main floor and 670 seats in the balcony. There are to be two stores on the property, one on each side of the entrance to the theatre, and on the second floor of the building there is to be an auditorium and assembly hall accommodating 1,000 persons. This it is said will be a welcome acquisition for Jamaica, as at present the Board of Trade and organizations are compelled to go to New York City to hold functions and meetings of any size.

The stock is more than half subscribed for at present and is being sold on the basis of "making your amusement dividends pay for your amusement as well as earning a healthy bonus."

### "NOW AND THEN" OPENS

SAN FRANCISCO, Nov. 27.—The new Kolb & Dill comedy-drama in three acts, entitled "Now and Then," by Aaron Hoffman, opened this week in the Northwest, and will play all the principal theatres in California, Oregon and Washington and reach San Francisco, for a four weeks' engagement at the Shubert-Curran Theatre opening December 24. The complete cast includes Kolb & Dill, Julia Blanc, May Cloy, John Fee, Wilbur Cushman, Charles Yule, Frank Wallace, Allyn Lewis and Allan Conner. Frank Hill is manager of the company back with the show, Tom Hodgeman, business manager in advance and George Clark, stage manager. As with all their previous tours Kolb and Dill will carry their own orchestra and the entire company will number twenty-five people.

### POPE TO BE WOODS REP.

CHICAGO, Nov. 25.—According to present plans, Frank Pope has been selected to act as the Al H. Woods representative in Chicago when the Apollo Theatre reverts to the Woods management at the end of the Jolson engagement here the first week in January.

It is said that Mr. Pope will be in authority here since Lou Houseman is reported to have resigned so that he may give his entire time to printing of restaurant menus, in which business he is at present interested.

### RAWLEIGH SUES AUTHORS' LEAGUE

Thomas E. Rawleigh, through his attorney, A. H. Goodman, of 1482 Broadway, has filed suit against the Authors' League of America, Inc., and the Madison Square Garden Company for \$1,000 damages, as a result of injuries alleged to have been sustained in the Madison Square Garden swimming pool on June 9, 1922.

According to the complaint, on the day the injuries were sustained by Rawleigh, the Authors' League held some sort of a benefit at the Garden, and while he was swimming in the pool, a rowboat, which was being propelled through the water, struck him on the head.

### JUDGMENT AGAINST HOWE

The Dazian Theatrical Emporium, Inc., was awarded a judgment by default, against Sam Howe, burlesque man, for \$6,813.09. Suit was filed recently by the Dazian corporation against Sam Howe to recover \$6,666.00 due on a promissory note originally given by Howe to Mahieu & Company for theatrical effects. The paper was dated July 31, 1922, and was due in 90 days. Mahieu & Company endorsed the note over to the Dazian Company who started suit when the note went to protest. Howe did not defend the action which resulted in the judgment by default against him. Maurice E. Serling of 358 Fifth avenue was attorney for the plaintiff.

Sam Howe's Show, which is playing the Columbia Burlesque wheel, is scheduled to close in Boston next Saturday, as a result of Howe's franchise being recinded by the Columbia Amusement Company.

### THOMAS WILKES JOINS P. M. A.

Thomas Wilkes, owner of the Alcazar Stock Company at the Alcazar Theatre, San Francisco, was elected to membership in the Producing Managers' Association last week. Wilkes has for the past few years produced "tryouts" of new plays for the New York producers. Several of these trial productions developed successes later, and it is said that Wilkes is contemplating going into the production field and will probably invade the New York territory with his plays. Recently he produced a play entitled, "Peter Weston," with Frank Keenan in the title role that is to have a New York production this season.

Wilkes, while in New York, recently is known to have obtained a score of manuscripts of new plays and intimated at the time if some of them were satisfactory in the stock company tryout that he would give them a regular production in N. Y.

### DANCER SUES ACTOR

Claiming that James C. Pall, an actor, appearing in "Rain" at the Maxine Elliott theatre, had failed to keep his promise to marry her, May Mills, a dancer, has started a suit in the City Court to recover \$15,000 heart balm from him.



**BERT LEVY**

His sixteenth year as an exclusive Keith Act



# VAUDEVILLE

## KEITH SHOW FOR WELFARE ISLAND

### THANKSGIVING DAY EVENT

The twenty-third annual entertainment given at Blackwell's Island by the Keith Circuit, will be held on Thursday morning (Thanksgiving Day), when a troupe of artists, called "The Keith Troubadours," will give a show to the inmates on the Island, now known as Welfare Island. These performances were started by Percy Williams, twenty-three years ago, and when the Keith circuit took over his houses, E. F. Albee continued the practice. I. R. Samuels has arranged the show for this year, and will act as stage-manager. Arthur S. White, who hasn't missed a performance there in twenty-two years, will also be on deck, assisted by Loretta Benecy and Irene Fero. The shows will run from 10 A. M. to 1 P. M., as there will be two performances given at the same time in different parts of the building. Candy and cigars, donated by E. F. Albee, will be distributed by Warden Schleth to the inmates.

Those who will appear at both shows (no intermission to be allowed), will be Joe Cook, Eddie Foy and Family, Chic Sale, William and Joe Mandel, McLaughlin and Evans, Miss Juliet, Belle Baker, Myers and Hanford, Dotson, Bert and Betty Wheeler, Rube Clifford, Tom Patricia and Harrietta Towne, Lane and Freeman, Harry Delf, Marie and Ann Clark, Margie Coate, Healey and Cross, Shaw and Lee, Allman and Harvey, Rule and O'Brien, Harrison and Dakin, Harry Burns, Janet of France, Dooley and Morton, Joe Roberts, Ruby Norton, Rockwell and Fox, Joseph K. Watson, Demarest and Collette, Frances Arms, Lyons and Yosco, Margaret Ford, William Ebs, Wellington Cross, Ben Bernie, Joe Browning, Pressler and Klaiss, Franklyn and Hall, Lew Cooper, Elsie White, Rome and Gaut, Miss Patricia, Hall and Dexter, Harry and Emma Sharrock, Mignon, Cecille Weston, and Edna Leedum.

For the first time in twenty-three years, Harry Cooper will not be among those present, as he is not in New York this year. During some years in the past, when within one or two days' ride from New York, Cooper has canceled his engagements for Thanksgiving week in order to play the show. He will send his regards via his brother Lew Cooper, who will probably pull the same gag used by Harry for twenty-two years—"Don't you guys walk out on me."

### NO UNIT FOR HITCHCOCK

Raymond Hitchcock will not head a Shubert unit as reported, but will remain in Keith vaudeville. He will be the headline feature at Keith's Riverside Theatre next week.

Al Jones and Morris Green, sponsors of the unit show, "Spice of Life" were reported as having signed him to head that unit.

### CIRCUS SIDE SHOW IN ACT

A circus sideshow has invaded vaudeville. Norman Jeffreys is sponsoring an act captioned "Barnum Was Right," which includes Barnum's "Zip," the fat girl, the bearded woman and other freaks. The act opened in Philadelphia last week.

### NEW MANAGER FOR COLUMBIA

Jim Heron is now managing the Columbia theatre, Far Rockaway, succeeding Joe Connelly. Connelly has been promoted to an inside position with the B. S. Moss office.

### KEEPING IN TOUCH WITH ACTS

Artists' representatives booking with the Keith Vaudeville Exchange have been asked by W. Dayton Wegefarth to communicate with all their acts, and suggest that every act write the telephone number and hotel at which the artist is stopping in each town they play. This will facilitate long distance calls, and do away with a great many annoyances representatives have in communicating with their acts over the long distance telephone. The idea has been used by Charles A. Bierbauer for some time, and was suggested by him after being found very practical.

### VAUDEVILLE IN BIJOU-ARCADE

CHICAGO, Nov. 25.—The Bijou-Arcade, Butterfield Theatre at Battle Creek, Mich., opened with vaudeville Sunday after a season of stock. The first show was booked in for Sunday only and consisted of "Stars in Stripes," Firman & Oldsmith, Marriott Mona Troupe, Gilmore Corbin and Holden and Graham. For Monday, Tuesday and Wednesday the show was composed of Rubeville Comedy Four, Stine Trio and Arden and for Thursday, Friday and Saturday, the vaudeville consisted of Fraces Terpes' Four Australian Educated Horses, Three June Girls and Galloway and Garrett.

### RIVIERA TO CELEBRATE

The Riviera theatre, in Brooklyn, which is part of the Keith-Moss chain of houses, will celebrate its first anniversary during the week of December 4th. In addition to an extra heavy show to be booked in by Danny Simmons, the house will also feature the amateur "Riviera Minstrels" during the last half of the week. As part of the celebration, all married couples whose wedding anniversaries fall on any day during the week of December 4th, will be admitted without charge to the theatre on showing their marriage certificate to the doorman.

### NEW OFFICES FOR CHICAGO FIRM

CHICAGO, Nov. 25.—Jones, Linick & Schaeffer have moved their general executive offices from the Rialto Theatre to spacious quarters in the New McVickers Theatre Building. Two floors will be occupied, the first floor being set aside for the three members of the firm; the General Manager, Norman E. Field; and the Booking Manager, John J. Jones. The second floor will have the offices of the General Representative, Ralph T. Kettering; the auditing department and a private projection room and rehearsal hall.

### OAKLAND ORPH. POLICY CHANGED

OAKLAND, Nov. 27.—The Orpheum Theatre here will change its policy from that of eight acts and straight vaudeville, to six acts and motion pictures beginning with the week of December 6. The six acts and feature films will be played for a full week stand, on a two-a-day basis for weekdays, with three performances on Saturday, Sunday and holidays.

### AGENTS' MEETING ON DECEMBER 6

The annual general meeting of the Vaudeville Artists Representatives' Association, consisting of franchise-holders with the Keith and Orpheum Circuits, will be held on Wednesday evening, December 6, at the V. M. P. A. meeting rooms in the Columbia Theatre Building. Election of officers will be held at the meeting.

### N. V. A. COMPLAINTS

Bobby Jones, manager of the act known as "A Trip to Hitland," has filed complaint against another songwriters' act known as "Kings of Hitland," alleging infringement on the title of the act.

Van Horn and Inez have complained against an act called B. G. and Q. P., claiming infringement on the "Swivel Spin" trick.

## AMATEUR ACTS IN THE LOEW THEATRES

### "FOLLIES" IN ALL HOUSES

The amateur "Follies" idea as an attraction in vaudeville houses, used by the Keith and affiliated theatres during the summer in New York, has been adopted by the Loew circuit, and every house belonging to the Loew chain of theatres, in New York and out of town, will play a "Follies" consisting of an amateur cast recruited from the neighborhoods of the theatres.

Loew's Gates in Brooklyn had a "Follies" as an attraction last week which played to great success and big business. This week, the Orpheum on East 86th Street is playing a "Yorkville Follies," which has proved so successful thus far that it has been decided to play this same show, with its present cast, as the "Orpheum Follies" in all the Loew houses in New York, and a spot is being held on all Loew bills for the attraction.

Victor Hyde is staging the shows in New York and the local house managers will direct the revues out of town. A novel part of the amateur follies in regard to the Loew circuit, in addition to the fact that they will also be held out of town, is that the members of the casts are being paid for their efforts and appearances in the shows. This has not been done in any of the Keith, Moss, or Proctor houses which played local "Follies."

It is Hyde's intention to combine all the New York "Follies" into one big revue, after all of them have played, and book it over the circuit for a half week's stand in each house.

### ALBEE PLAY CONTEST EXTENDED

PROVIDENCE, Nov. 27.—The E. F. Albee prize playlet contest in which a \$200 prize has been offered for the best one-act play written by a Rhode Island resident is to be extended until January 30. The judges in the contest are Rev. Dr. William D. Noon, president of Providence College; Prof. Thomas Crosby, of Brown University, and Miss Florence Slack, instructor of elocution in Hope and Classical high schools. In addition to winning the prize, the author will see his play produced and played for a week at the Albee Theatre. In the event that the judges are unable to decide between two playlets both will be presented and the most popular one will be given the award.

### INJURED IN ACROBATIC ACT

TOLEDO, Nov. 27.—In doing an acrobatic dance in which she turns a back somersault, Herlinda Rodriguez Dupree, of Victoria and Dupree, playing at the Rivoli Theatre, became confused and instead of striking the stage on her hands, struck on her head. She was dazed, but her partner, Albert Victoria, covered up the accident and the quick fall of the curtain prevented anybody in the audience from knowing that anything had happened. She is under the care of physicians and is said to be well on the road to recovery, so as to be able to continue her tour of the Pantages Circuit.

### BARE LEGS BANNED IN COLUMBUS

Artists' representatives booking with the Keith vaudeville exchange, have been notified to warn all their acts that they must wear fleshings and foot-coverings while playing Columbus, Ohio. Bare legs are strictly prohibited in that city, and acts violating the ordinance are liable to penalties.

### ORPHEUM OFFICE CHANGES

Several changes in the situations of the Orpheum circuit offices on the sixth floor of the Palace theatre building are being made this week. The large office at present housing Charles Feleky, Miss Sylvia Hahlo, secretary to Martin Beck and Abe Brinn, New York press representative, is being partitioned off into three offices. One of these will be given to Mr. Denman, the Interstate circuit booker, another to the contract department and the third will be used for a reception room for visitors to Orpheum officials. The original tenants are to move to other offices.

The large office formerly occupied by George Gottlieb and his assistant, Ben Thor, and Frank Vincent and his assistants, Earl Sanders and Ray Meyers, has also been partitioned off, giving Gottlieb and his staff, and Vincent and his assistants, separate offices.

### "PROMENADE" TO BE REPEATED

The success of the "Washington Heights Fashion Promenade" at Moss' Coliseum recently, has resulted in a decision to duplicate the attraction in other Keith and Moss houses. Keith's Hamilton will feature the fashion show during the week of December 4th, with a cast of thirty girls, and Moss' Regent will also have its own fashion show during the same week with a cast of thirty girls. Moss' Franklin, in the Bronx, will present the "Bronx Fashion Promenade" during the week of December 11th.

The casts of the shows are recruited from amateur local talent. Merchants in the locality of each theatre furnish the gowns, hats, shoes, dresses and cloaks worn in the revue, and are advertised in conjunction with the show.

### PANTAGES AFTER UNIT ACTS

Circularization of the Shubert unit actors is being made by the Pantages offices, which are tendering routes to those performers that are concluding their engagements with the units. A series of circular letters have been sent out of the New York Pantages office by Edgar Milne, general booker, citing the advantages of playing the circuit and pointing out the fact that Pantages will play headliners of big time calibre as well as standard acts. It also gives the performer the information that they need lose no time between engagements, as their route on the Pantages Circuit will commence at the close of their Shubert engagement.

### GETS JUDGMENT AGAINST ACT

Amos Paglia, vaudeville agent, obtained a judgment against Ernest Evans, of Ernest Evans and Company, vaudeville act, for \$120 from Judge Morris Eder in the West 54th Street Municipal Court.

Paglia testified that he had obtained three weeks' work for Evans at \$800 a week and that the latter failed to pay him his commission of 5 per cent. Evans was not on hand to defend the suit after putting in a defense to the complaint making a general denial of the debt.

### KEITH DAYTON HOUSE OPENS

DAYTON, Nov. 27.—The ninth Keith theatre in Ohio opened here tonight, after being constructed at a cost of \$1,500,000. Billy B. Van and James J. Corbett headlined the opening bill, which includes "Stars of Yesterday," the Hegedus Sisters and Juan Reyes, Eva Shirley and her band, Claude and Marian, Hager and Goodwin and Ed Janis' Revue. Jack Dempsey books the house.

### LOEW IN SAN FRANCISCO

Marcus Loew and E. A. Schiller, general Southern and Western manager of the Loew circuit, are now in California, visiting the Loew theatres in San Francisco and Los Angeles. They are also overlooking the Metro film plant in Los Angeles.



# VAUDEVILLE

## PALACE

But two of the nine acts worked in "one" which may have been the cause of an unusual number of waits between. At any rate, somebody dropped a monkey-wrench into the works Monday afternoon. Miss Juliet was to appear in place of the Duncan Sisters and did not arrive in time to go on.

The Four Bards opened the show and trotted out their assortment of "sensational leaps and dives," originated by them, giving an excellent exhibition of classy hand-balancing as well.

William Ebs in "Always Something New," with the assistance of an unbilled man who deserves his name in print, went through the motions of a ventriloquist offering that was bright and funny. When he popped out of the trick table and makes it known that he did the talking, it took all by complete surprise.

The second edition of "A Manly Revue," done by Ona Munson, with Shean and Philips and Fenton, Steele, Henry Duffy, Wallace Clark and William Bailey, is pretty much the same as the first edition. The offering's best recommendation might be that it is "different," the men in the revue outnumbering the opposite sex. However, merely being different does not always constitute a good vaudeville act. Miss Munson is energetic and easy to look upon. Her style of dancing does not contain any difficult steps, but is more like that of an ingenue parading around while the comedian is getting his breath.

At this juncture it was considered advisable to send Joe Browning to bat. A repeater at this house, welcome nevertheless, at first; but he tries unusually hard to wear out his welcome. He would leave a much better impression with his monologue and a song or two. Coming back with stuff that is not up to the standard of previous bits does not help the act any.

The first half was closed by Holbrook Blinn in "No. 1408," a one-act play by William C. Morrow. Mr. Blinn is supported by an excellent cast of seven men, the principal roles being Convict 1408, played by Blinn; the Warden, done by Wilson Reynolds, and Chairman of the Prison Board, played by Charles Selleon.

Blinn registered strongly and held the audience's attention every second. As a one-act dramatic play it is done too well for vaudeville, the climax being especially unsuited for such presentation. For detailed review see under "New Acts."

Held over for a second week, Ben Bernie and His Orchestra repeated their hit, opening the last half of the bill. The two songs done last week, and a syncopated version of "Samson and Delilah," are by far the best selections in this week's repertoire. It is too bad that the first half of his act is taken up by uninteresting numbers, done for the benefit of a publishing house.

Ed Pressler and Blanche Klais did their well known singing and comedy act, following a hard act, but scoring nevertheless. Miss Klais manages to make things lively with her coon-shouting voice and Pressler's comedy as usual went over great.

The next to closing spot brought Wellington Cross, last seen here in company with Babe Ruth. Mr. Wellington's new vehicle is a "one act satire" entitled "Wives," by Howard Emmett Rogers, and staged by Percival Knight. The comedian is assisted by a man, in the role of an old friend, and three women, as romantic matrons, one of whom is the wife of his old friend. Cross has the role of Edward Strong, an author who has written a book entitled "Wives," and soon after meeting Northrup makes a wager to the effect that all women take delight in their thoughts at least and get a thrill that way, although they are perfectly true to their husbands, etc. The author wins after much comedy. The cast is great.

Harvard, Holt and Kendrick closed the show in "The Big Game," an important sport. We could think of a better adjective than "big" for the "game." M. H. S.

## VAUDEVILLE REVIEWS

### CENTRAL

"The Midnite Revels" started so late on Monday afternoon that it was almost that time when the matinee let out. As far as the show is concerned, Whipple and Huston walk away with the first honors.

The show opens with a jumble that is programed as "A Few Minutes on Broadway." These minutes were not quite few enough and, as far as any value was concerned, could have been eliminated entirely.

Billy Purcella and Evelyn Ramsey follow with their song and dance act. Miss Ramsey has a good voice, a nice pair of legs and, furthermore, she knows how to use both. Her dancing is of the soft shoe and buck type for the most part and, ably assisted by Purcella, she goes over big. Purcella is not so far behind her himself.

The "Three Chums" have another of those singing acts in which the men are seen at their club. The act is arranged well with some good lyrics and music by Johnny Black. Phil Dolan has a voice, Tubby Garron blinks his eyes and makes faces and Buddy Leo is also in the act. The three sing several songs together but the harmony is conspicuously not there.

Whipple and Huston have a likable little skit billed as "The Union Burglar." There are some clever lines and situations in it, though at times it seems a little mixed up as if not certain whether it is comedy or drama. This is easily understood when the stage goes dark, a shot is heard, and the woman wakes up in the dentist chair. This gets a big laugh and is so realistically done by her as to make several members of the audience hold their faces.

Claire Devine, with Elliott Jacobi at the piano, is a graduate of burlesque who is destined to make good if the way she put over her stuff on Monday afternoon is any criterion. She has fine looks, dramatic instinct and a voice that is very much on the type of Grace LaRue's. Her impersonation of a young girl who went out with a highbrow is very fine and her rendition of "Mon Homme" is delivered with feeling and ability. She works easily and manages to project her personality across the footlights.

George Mayo did a single that had some laughs in it, but didn't catch on as well as it might have on Monday afternoon. His style is of the nut time with instructions to the stage hands and spotlight and orchestra men and ordinarily would be very effective. Mayo works hard at all times and had a lot of friends in the audience.

For general excellence in the way of dancing and artistic staging commend us to Riggs and Witchie. Miss Witchie does some fine work and is a charming danseuse. Riggs is equally talented. The Pierrot and Pierrette is artistic, the episode in Paris is amusing and the Moon Madness is descriptive. But the outstanding feature of the act from a standpoint of beauty of conception is the Gypsy scene, with the moon slowly sinking and the sunrise lighting up the castle on the hill. This was beautiful. The dances are all perfectly timed and marvelously well executed.

The revue portion is built around a former act of Whipple and Huston. Father Time instructs Miss Whipple and Mr. Huston how to find material for their vaudeville act. The best work is done in the street corner scene and in the Chinatown den. Huston's eccentric character is a laugh and Miss Whipple's "wife" is fine. There is a good jazz band who are not billed but whom we suspect of being the "quartet on the corner." If they are, a little more of their singing would be appreciated. Ethel Rose contributes some fine dancing to this portion. There are some good scenes and one or two good steps. C. C.

### RIVERSIDE

Our idea of an ideal vaudeville show is holding down "the boards" at the Riverside this week. Comedy and song runs rampant throughout and everything is sufficiently well balanced to make the show a rollicking entertainment.

Eddie Foy and the younger Foys headlined in their new act by Bryan Foy and William Jerome entitled "The 1922 Revue." Foy essays a cabby with a large brood, whose fortunes have been imperilled by the influx of the gasoline buggy. The kids have been up all night waiting to surprise him on his birthday. A telegram comes from Mack Sennett offering to engage Foy and the horse at a salary of \$1,000 a week for the movies, which gives the youngsters double cause to celebrate. The ensuing songs, dances and clowning are supposed to be the surprise party.

Solos, ensembles, fast stepping and ball-room whirls follow in rapid succession with each of the youngsters acquitting themselves in creditable style, while their dad is the same old Eddie Foy of "The Orchid" days and never misses a bet to inject comedy either in song or action. The Foy children seem to improve from year to year and any two of them could hold an audience with an act.

Another pleasant feature of the bill was "The China Blue Plate," a combination of drama and light opera, which is lavishly mounted and exceptionally well played by a cast of four. The action centers around a young couple who are about to be estranged. They meet in the neighborhood chop suey emporium. The boy is riled up because the girl has been accepting the attentions of a wealthy young man. She proclaims the friendship is a platonic one and that the man can help him secure a good position. In a fit of frenzy, the lad grabs a plate to hurl. The chink stops him and explains the allegory of the design printed upon the China blue plate. Here the piece takes a light opera turn. A morality story is set amid oriental surroundings, with a flash-back to the chop suey place, with the couple having learned their lesson. It is something new for vaudeville and should do well on any bill.

Margie Coate gave the melody department a lively start with a repertoire of songs which she put over in inimitable style and finished to thunderous applause.

Jane Connelly and Players duplicated the success they have been enjoying in the local theatres with their delightful serio-comic tragedy, "Extravagant Wives."

Ed Healy and Allan Cross got over nicely in their "piano act," harmonizing in a song repertoire that was decidedly well chosen and cold in a manner that easily won them the admiration and applause of the audience. For an encore they did a medley of old favorites including "Silver Threads Among the Gold" that made them even more popular with the mob.

Shaw and Lee were also valuable assets to the comedy brigade. They kept the mob in happy frame of mind with a mixture of songs, dances and foolery that was decidedly above the average.

Jim McLaughlin and Blanche Evans cleaned up as usual with their slag fable, "On a Little Side Street." This is a gem of simplicity that is sure fire on any bill.

The Stanley Brothers opened the show with a clever routine of balancing and acrobatics, while Merian's canine performers closed with a dogland novelty, "The Dog-Gone Wedding." E. J. B.

### FAVERSHAM ON ORPHEUM TIME

William Faversham will begin a tour of the Orpheum time in Minneapolis, at the Orpheum theatre on January 14th. He will appear in the one-act playlet, "A Marriage Has Been Arranged," by Alfred Sutro.

## COLONIAL

There's an unbilled "Irish Festival" at the Colonial Theatre this week, apparently not intended as such, but it's there, nevertheless. It is headed by the Four Mortons, who appear next to closing, with Gordon Dooley and Martha Morton closing the first half of the show, Bobby McLean on just before them (or is he Scotch?), Rule and O'Brien on second, Tom Swift and Mary Kelly in the second half, leaving Stephens and Hollister the only other American act whose nationality is in doubt. They may be Irish at that. The rest of the bill is split up between the Italians and French—the novelty being in the fact that not one Jewish comedian is on the bill.

The opener was the De Marlos, who appear to be French. The audience was cold, and the wonderful contortion work offered by these two didn't get one-quarter the appreciation it deserved. The woman is unusual for an acrobat, inasmuch as she has a very attractive figure and a very pretty face.

Rule and O'Brien also suffered by the coldness of the audience and just did a continual flop until the encore number of the act, which they took before the audience had a chance to refuse to let them take. The encore being an Irish bit, hit the audience immediately.

Stephens and Hollister, according to an announcement made by the latter member of the act, couldn't give their regular act, owing to the fact that their scenery hadn't shown up yet, and was necessary for the act. Miss Stephens sang and the two did the "newspaper reading" bit from the act, doing as well as anyone could under the conditions.

More French came with Janet of France, who won them immediately with her appearance, and then secured them firmly with her personality. She wears a beautiful cape and gown—in fact, has something new every time we see her in the way of wearing apparel. Other women of the stage would do well to notice her taste in clothes. With Tommy Tucker, Miss Martine did a routine of songs and nonsense which only Janet could do successfully.

Bobby McLean and Company did an ice-skating specialty, holding plenty of interest and thrills. The offering is started by a film which is unusually interesting. Don Baker and Blue are the "company," and do some dandy fancy skating. McLean's work is sensational.

Gordon Dooley and Martha Morton stopped the proceedings. Dooley's falls are funnier than ever with a beautiful girl for the background, and every bit in the act is sure-fire. Martha Morton isn't content with just being a "beautiful girl," but does some great work as a "straight" and in her dancing.

A novelty in the way of "Motion Music," consisting of a motion picture of a concert pianist, this week the artist being Rudolph Ganz, and an Aeolian reproducing piano playing one of his recordings, synchronizing with the film, opened the second half. It is a real departure from ordinary vaudeville and something to look forward to, as a new artist is promised weekly. Louis J. Simons is responsible for the idea and its production.

Harry Burns and Company were on the "wop" portion of the bill, the "Co." being Charles Senna and Carlena Diamond. A good act and one that can't miss from start to finish, every piece of business and bit employed being a riot.

Swift and Kelly did their "Gumdrops" offering, a classic among quiet talking acts. Mary Kelly's rendition of "A Dream" is just what the title is.

The Mortons, with Clara back in the hold, were the hit of the bill. Further description needn't be made. A great bit at the finish was with Martha and Gordon Dooley. Sam passing the remark as he shook hands with Dooley after clowning for a while, that "We're on good terms now." The Castillians closed the show with a very good posing offering. G. J. H.



# VAUDEVILLE

## EIGHTY-FIRST STREET

Charles Ray in a nine reeler, "A Tailor Made Man," a film adaptation of the stage success, necessitated the lopping off of one act this week. Instead of the usual six acts, the current bill contains only five. Nevertheless, Manager Lewis has substituted quality for quantity and has assembled one of the best bills of the season.

Harry Wagstaff Gribble capitalizes satire in its wildest phase in "Batty," which proved an admirable vehicle for the talented Jessie Busley and her associate players. The action is set in a suburban home on a stormy night. The plot centers around the maid, driven into a frenzy by the mystery play. Her employer gave her a night out. He was contemplating marriage and wanted to prime her up for the bad news. A ticket agent lamed her and fixed her with one on the aisle for "The Bat." The play made her hysterical. When she returns home she imagines the bat is there. Her antics are mistaken for symptoms of lunacy. The bride is to be shown up and explains that it was she who carried her out when she fainted at the show. Everything is all right and the slavey gives the couple her blessing before the final curtain. Jessie Busley gave a capital delineation of the terror-stricken maid. William Raymond and Francesca Hill rendered capable support.

Lester Crawford and Helen Broderick captured the audience from the very beginning with a line of witty chatter and a couple of songs. Their dialogue is the brightest we have heard in some time and is further enhanced by their method of delivery. Crawford's introductory remark, "There goes one of the former Ziegfeld girls; that was when Ziegfeld was not so particular," set the mob in roars. As the act went along the humor became even more spontaneous. Crawford put over a nance song, "Mother's Angel Child," for a comedy wow, with both doing a double for a finish that was probably meant to be a satire on "double acts."

Mattylee Lippard, a coloratura soprano of exceptionally pleasing voice, was another bright spot of the bill. Assisted by her own accompanist she offered a song repertoire that was well suited to her voice and was sufficiently varied to cater to all classes of music lovers.

Emilie Lea, assisted by Clarence Rock and Sam Kaufman, offered a delightful dance production act. The "turn" is captioned "Rehearsing for Vaudeville." The two boys have an argument at the opening as to who is the most essential to the act. Miss Lea enters and settles things in a diplomatic fashion by vowing she could not get along without either. Then Miss Lea proceeds to display some clever and artistic dancing, both in solos and in the doubles with Rock. Rock also does a solo which convinces everyone that dancing is second nature to him.

The Autumn Three, two men and a girl, opened the bill with a novelty whistling and imitation act that got over to good results.

Manager Lewis, whose remarkable balhyoo for the showing of "The Old Homestead" film the week before last brought commendation from all sides, is again employing a lobby display for the Charles Ray film this week. Two life size statues, depicting the tailor clerk before and after, is utilized and is attracting as much excitement among his patrons as a circus parade.

E. J. B.

## WATSON SISTERS FOR LONDON

The Watson Sisters unit, "Stolen Sweets," playing Shubert vaudeville, was booked by Charles B. Cochrane to play an engagement of ten weeks at the Oxford theatre, London, at the conclusion of its American season next May. Cochrane will stand the cost of transportation of the entire company intact which played with the show at the Central theatre, New York, last week.

## BROADWAY

The Earles opened the show with a novel trapeze act using a drop depicting a spider's web which stays throughout the act. The man and woman appear in white tights which show all their various tricks to good effect in front of the black backing. The girl is well formed and they have a fine repertoire of stunts.

Betty Morgan was on second with a singing act. She has a well-written opening, telling about the kind of act she would like and she speaks so that she can be understood. Her voice is not powerful but it is sweet and well fitted for the type of work she does. Besides her singing she plays a couple of Hawaiian guitars. She is assisted by a girl at the piano who plays well and who harmonizes and sings equally well when the occasion calls for it.

Delaney and Kellar followed with their telephonic pick up skit. The telephone conversation is perfectly natural and might happen to any one and the theme is carried out as far as necessary. They have put a new gag in the act, she suggesting that he take her to the Biltmore for lunch, he answering "No, the Baltimore." He has also eliminated his traveling salesman song and is using a version of "Toot, toot, tootsie" made to fit the act.

Pierce and Ryan went well, Pierce's dance at the finish putting the act over for a fine hand as usual. It does seem as if some effort would be made to make the opening song understood as it is the key to the act. Outside of this the act went well and is popular with the audience.

Sheldon, Ballantine and Heft have more or less of a dance novelty. A girl and two boys, all of whom dance and sing, although the singing is not so forte. The pianist is good as such and gets away with his solo in fine style. This consists of a song telling about the pianist's lot in vaudeville acts of this kind and is especially appealing to those who have had to sit through several days of "Preludes" and "Rhapsodies" in the course of their work. The girl is a clever all around dancer and the other boy is a fine eccentric. Altogether the act is one of the best of its kind seen in some time, due as much to the originality and general excellence of the lines as to anything else. When all three dance together they have several fine routines and the finish is fast and satisfactory.

Tom Kelly has a good voice and he tells some fine Irish stories. Most of them are new and the audience got them at once and laughed. This would be an awful shock to some of the acts that think audiences will only laugh at the gags they have been hearing for twenty years. He went great and finished with two songs that showed what he could do in that line if he wanted to.

Harry Stoddard and his orchestra closed the show. After catching this act it is easy to see why orchestras have gained such a hold on vaudeville audiences. Stoddard has a fine group of musicians in his orchestra, the brass team, violinist, banjo and Stoddard himself standing out especially. All the arrangements are good, the "Three O'Clock in the Morning" finish being exceptionally dramatic without a word being said. The lighting effects do not for a moment obtrude themselves on the act but blend so nicely against the blue silk cyclorama as to enhance the act to the utmost. Several of the men double, the banjo playing the cello and ukelele, one saxophone playing the violin besides and the other the flute. The act went on at the end of the bill and stopped the show cold, the Kalua number being a fine piece of work and scored strongly. The band gets over entirely on its playing, the skillful staging bringing this out to the best advantage.

C. C.

Paul Francis and Jack Ivner are doing a new two men act called "North and South" and have opened on the Keith circuit.

## PALACE

(Chicago)

The bill this week has four acts splitting headline honors with De Lyle Alda topping the list, all going to make a wonderful show.

The Clinton Sisters opened with an act that proved to be somewhat slow for the spot. They offered four semi-classical dances, too slow in execution, while the waits between numbers proved a bit tiresome, on account of their long duration.

Markel and Gay, doubled from the State-Lake, in place of Millard and Marlin who did not appear. Unfortunately theirs is also a dancing act, but being of an acrobatic nature it was more appreciated than the offering they followed.

Jones and Jones, in blackface, were moved up from the fifth position, probably in order to accelerate the show, which would have dropped to a slow tempo with a sketch such as done by Miss Vera Gordon billed for the third position but moved further down the hill. The blackface act done by the boys in their Southern levee types is very true to life and original. The offering contains some clever comedy and registers strongly.

Bernard Granville and His Four Girls have an act that consists of dancing, songs and a few comedy recitations by himself. The girls are very easy to look at and are clever. The act is lavishly dressed and staged. All of their stuff goes over excellently.

Vera Gordon followed in a new comedy-drama entitled "America." It deals with the troubles of an immigrant coming to this country to find her son and is about to be deported because he hasn't called for her. Of course he is found in time, but the happy ending is somewhat offset by his being blind. Vera Gordon acts the part of the immigrant so convincingly that the female portion of the audience indulged in some quiet but evident tears. Miss Gordon is assisted by Charles Bartling, Miss Jadya Gordon and Joseph Sterling, all of whom are very capable.

It remained for Duci De Kerekjarto, violin virtuoso to prove that vaudeville fans contrary to opinion know and appreciate good music. His act is as though it were taken directly from the concert stage and moved into vaudeville. He played three numbers and was forced to play at least three encores, all of which he executed with remarkable technique. Maurice Elmer, accompanied the Hungarian violinist, at the piano.

De Lyle Alda was next, in "Sadie, One Of Those Girls," a clever satire on the season's musical comedy successes. She is ably assisted by Edward Tierney, James Donnelly, dancers, and Dorothy Buckley, George Dobbs, L. J. Bartels and Toma Hanlon. The sketch is in three scenes and of course the most prominent thing in the act is Miss Alda's voice, of unusual range and beautifully clear and pleasing. There is something in the way Miss Alda works that makes one think it was her only aim in life to please the patrons of the house. Some of the costumes actually drew gasps from some of the womenfolk. Miss Buckley as the worldly wise dame seems to fit the part perfectly.

Edith Clifford had a hard position, but held it successfully with her routine of original songs of the sort that seem to be just what the people want. Spicy but not risqué. Miss Clifford can sell that brand of song for all it is worth.

The Bird Cabaret a remarkable display of feathered intelligence closed the show holding them in well.

R. E. R.

## FRANCES WHITE FOR VAUDEVILLE

Frances White and Taylor Holmes, who have been playing the Subway Circuit in "The Hotel Mouse," since it closed its original run, are abandoning the vehicle, and will be seen shortly in Shubert vaudeville. Miss White played Shubert vaudeville last season, doing a single.

## GARRICK

(Chicago)

The Shuberts are offering an eight act bill of straight vaudeville this week, in place of the customary unit form of entertainment. The regular vaudeville layout, without the revue portion of the bill seems to take much better with the audiences here than the units did, and the introduction of straight vaudeville bills may by the wisest move made yet in an effort to establish Shubert vaudeville.

Nora Bayes is topping the bill this week, assisted in her act by Dudley Wilkinson at the piano. Miss Bayes closes the first half of the show and in that position, offers a new repertoire of songs which are on the usual Bayes type of numbers. She rendered all excellently, and as expected, was the hit of the show, being called back for encores and a speech before she could leave the stage.

Richard Wally is the opener, doing a snappy routine of juggling stunts. A lot of original work is offered in a clever manner which sells each trick to good advantage.

Peggie Carhart follows, offering several selections on the violin, which are played artistically. She has picked an effective repertoire and scored very nicely.

One expects a good deal of an acrobatic offering which is given a spot on the bill other than opening or closing, but the "Three Pasquali Brothers" did all the expectation had of them by offering a routine of athletic feats which were really marvelous.

Billy McDermott held the fourth spot nicely with his monologue, keeping the laughs coming every minute he was in view.

Bert Baker and Company opened the second half with his farce comedy vehicle, "Prevarication" which has served him for a number of seasons, and which looks good for a few more judging from the laugh value it had for the audience here.

Harry and Grace Ellsworth scored with their song and dance offering in the next-to-closing spot. Miss Ellsworth's "blues" are exceptionally good, and Harry's dance work delivers a punch which can't miss.

The Hannaford Family closed the show with their riding and comedy circus act. It held the audience in until the final curtain.

R. E. R.

## "49'ERS" FOR VAUDEVILLE

Will Morrissey has taken over the "49'ers" after its demise at the Punch and Judy Theatre and is placing a revised version of the revue in rehearsals for the purpose of making a vaudeville act out of it. The name will be changed to Will Morrissey Comiques, and it will be presented in six scenes. With the exception of Roland Young, Denman Maley and Sidney Toler, the cast of the vaudeville act will be the same as was that of the revue at the Punch and Judy. The act, after a two weeks' tryout, is to have its initial New York showing at one of the B. F. Keith theatres.

## PLAN MORE ORPHEUMS

SAN FRANCISCO, Nov. 27.—Marcus Heiman and Isaac M. Finn arrived from the Orpheum headquarters in Chicago last week and are formulating plans for an extension to the Orpheum Circuit in virgin communities along the Pacific Coast. It is planned to extend the Orpheum shows to communities hitherto untouched by either the Orpheum or Junior Orpheum circuits.

## SALLEE AND ROBLES CANCEL

Sallee & Robles were compelled to cancel their engagement at the Lyceum, Canton, O., after Tuesday, November 21, on account of the death of Mr. Robles' brother, a non-professional, at Brooklyn, N. Y. He was buried November 23.



# VAUDEVILLE

## REGENT

(Last Half)

The custom of making the overture by the house orchestra a feature continues this week with good effect. Business continues to improve, with announcements being made all this week regarding the fashion show that will be given shortly.

The opening act on the bill was B.G. & B.Q. The act is prettily dressed and a fast classy offering from start to finish. In opening position it did something that few acts have ever achieved. It stopped the show. The good-looking girl is seen as a lamp as the curtain rises. The man comes in on skates and gives a short exhibition and then wakes up the girl. After that things start to move and they give as fine a skating performance as can be desired, the special apparatus used in a foot-to-chest spin making a great finish.

Elida Morris, on second got away strong with her opening song, "Man" and kept after them all the way. She is particularly good in her "broken hearted" chorine, a character that appeals to a vaudeville audience even if it isn't drawn from life. She finished strong with "Nobody's Gal." Delaney and Keller have a neat offering with plenty of laugh lines and more or less true to life. A man and girl are both trying to get different numbers, wires become crossed and the man dates her up. They meet in the hotel lobby and exchange wise cracks and mutual admiration. He sings the "Traveling Man" song and then exhibits his lingerie samples, after which they pull a wedding march and then show baby clothes, finishing slowly but satisfactorily. The girl is sweet but without singing voice, the man makes a good comic.

Burt, Walsh and Nana followed with a dance and comedy offering. A messenger boy and postman meet in one, exchange wise cracks, one or two of which are new and half that number funny and then go into their dance. They go to a fine home where they meet the pretty housemaid and the three of them prevail on the mistress to allow them to take the place of the performers that have disappointed her for her entertainment that night. Then the two men sing for no reason at all. They are good dancers. They finish in one with a fast routine of steps assisted by the girl. The comedy is weak, the dancing is good.

Pierce and Ryan have another of those young man and old man acts. Ben Pierce as old age stays in character rather well and there are a good many good gags in the act. It pleased the audience and when Pierce gave his fast dance finish he ghouled them. The act is a satisfactory offering. The men harmonize well and the idea is pleasing, getting a good laugh out of the old man's desire to fight to prove his youth and the good falls he takes when he misses a swing.

Aunt Sally and Band closed the show. This was evidently the first appearance of the act. Aunt Sally, a big woman who dances better than she sings, wore a brown skin-makeup. The members of the band wore a frightened expression. Whenever the violinist conducted he gasped like a fish out of water. Furthermore, the boys didn't know the first thing about taking a bow. Aunt Sally really put the act over with her dance finish which was very unexpected. Although she is very stout she is well proportioned, which takes the disagreeableness out of the display of so much flesh. C. C.

## STATE

(Last Half)

Although not booked to appear at the house until next week, L. Wolfe Gilbert went on in place of Troy and Smith who are out of the bill. The Cliff Bailey Duo opened the show with their acrobatic offering, going over very well.

In the second spot, Connell, Leona and Zippy, breezed along with a novelty offering, the last named member of the trio being an intelligent Boston bull terrier who certainly held up his end of the act.

Ben Linn, still as corpulent as ever, managed to rid himself of a few songs, despite a cold that hindered him to some extent. The latter part of routine, including the Spanish number and the closing song lived up to the offering considerably.

"Dolly's Dreams," with a cast of clever juveniles who sing and dance equally well, and a boy who fills in one or two of the intervals provided interesting entertainment with a series of nursery rhyme characters and others found in children's story books, some singing, others dancing or doing some sort of a specialty. Toy soldier, mechanical doll and other bits were done unusually well. One or two of the girls in particular are unusually good dancers.

The next to closing spot brought L. Wolfe Gilbert, songwriter, with Fritz Leyton, and a pianist, who sang an excellent cycle of songs, both old and new, with a touch of comedy added here and there for variety. The offering is different than the usual run of songwriter acts, and certainly clever and entertaining. Mr. Wolfe opened with a new number just written, entitled "Hello Manhattan Isle" and later made a hit with his song "The Natchez and Robert E. Lee," a tuneful number. Miss Leyton scored with a new waltz song, "On a Moonlight Night," her powerful soprano voice filling the spacious auditorium as it is seldom filled. Toward the close of the act Mr. Wolfe sang bits of old hits which brought forth considerable applause, as did the comedy bit by the pianist.

The Jack Powell Sextette closed the show and might be credited with stopping it as well. The musicians, two girls and four boys are excellent musicians. M. H. S.

## COLISEUM

(Last Half)

The orchestral feature was omitted from this week's bill, in order to keep the running time of the show down within reasonable limits. This was due to the late show playing here, which although it consisted of only six acts, would do credit, for entertainment value, to the average big time bill.

Bud Snyder-Langan and Company opened the show with a comedy and bicycle offering. A trio appear in the turn, two doing tramp characters and pantomime for laughs, and the other working straight and doing the work on the bike. The efforts of the comics drew plenty of laughs, and the straight man's work being exceptionally good, served excellently for the applause end.

Corinne Tilton is again doing a single after appearing in her own revue for a while and also retiring to be married. Miss Tilton's offering is cute all the way through, and of the type, which ordinarily would leave the audience just applauding to a fair extent, with the impression, "Oh it's just a cute little act." However, Miss Tilton is not contented with just leaving an impression of "cuteness." So she does a "souse" bit at the end of the act which is the best thing of its kind we have ever seen in vaudeville. Not only the funniest, but the best. It was good enough to stop the show here and bring her back for a speech.

Miler and Mack are doing the same routine of hokum which they have been doing for the past few seasons. While the boys drew quite a few laughs, they had to work harder than they usually do to get them. Perhaps a little newer material would make the laughs easier to get at all times.

The classic of vaudeville in the way of a concert act from a vaudeville viewpoint, is offered by David Scholler and his company in "Music Hath Charms." He has framed it in operetta style, writing it all himself. There is a pretty little story to it, about a pianist who has Melody, Rhythm, and Harmony as his friends, and who, after being scolded by Public Opinion, decides to write his own masterpiece. Public Opinion has called him down because he plays only the old masters,—that he imitates and does not create. He is about to succeed in the composition of his masterpiece, when the Devil of Syncopation enters and spoils all. It's class, and it's vaudeville. We'd go a million miles to listen to Schooler play Liszt's "Campinella." He's the best pianist in vaudeville. Ellen Boyle and Ina Alcona remain with him from last season's girls, appearing as Melody and Rhythm. Miss Boyle has a very good voice, and is a beautiful girl, making a rare combination. Miss Alcona does some fine work in ballet and toe style for her offering. Winifred Dean also shows effectively with a voice of good quality. Louise Nolan, as the Devil of Syncopation is fairly good, though not quite up to Marretta Nally who originally appeared in the role.

Moss and Frye questioned and answered each other amid screams of laughter from the audience, and then offered two numbers in harmony. Johnny Muldoon and Pearl Franklyn, supported by a pianist, and a singer with an exceptionally fine voice, closed the show with a dance offering. Considering that Muldoon has been working with an injured ankle, he's to be given all the credit in the world. Miss Franklyn does some great work. G. J. H.

## PROCTOR'S 23RD STREET

(Last Half)

The Watson-Jenkins Revue sets the bill off at a lively gait. The Watson Twins and a juvenile named Jenkins are featured in the turn, which carries an elaborate setting and a pianist. Jenkins opens the act with an introductory number explaining his inability to tell one twin from the other. The girls come on for a snappy dance with Jenkins. The latter follows with "My Home Town," the girls returning for a precision dance. An ensemble number displaying every style of dancing from the minuet to jazz gives this act a "punchy" wind-up.

Josephine Davis, a singing comedienne, followed in a song cycle. Her songs were a bit "rowdy," but the small time audience eat this sort of thing up and needless to say Miss Davis was the laugh hit of the bill. Miss Davis carries her own accompanist. The act carries the old family album idea, with Miss Davis entering from a mammoth album for each song. The characters essayed are supposed to be her ancestors. Her two "rough" songs brought the best hand of the night.

Gary and Baldi, a mixed team, also cleaned up with some real comedy and songs. The man does a wop chauffeur. The girl doing a maid. The boss has offered \$500 to the first bridal couple among his help. The dialogue is centered around this, but manages to get in an abundance of laugh material. The comedy is interspersed with two songs, both of which were handled in a pleasing way and got the act over to good results. Homer Miles and Company were as entertaining as usual in "On a Side Street," intermingling the comedy with a dash of pathos and putting across its little story with a bang. Miles carries off honors as the janitor and is ably assisted.

Rube Clifford kept the audience roaring with his hick antics. He has a new slant on the rube stuff that cannot miss.

The Seven Lakesonian Girls, a female orchestra, rendered a series of dance tunes that got them over to good results. They are using a "Gallagher and Shean" bit at the finish of their act that will be sure encore bait on any bill. E. J. B.

## FIFTH AVENUE

(Last Half)

The new bill here reminded one of the palmy days when this house tenanted the cream of variety. All star bills were the rule here both under the Keith and Proctor regime, individually and collectively. But those were the days when Broadway was south of Herald Square. Yesterday we forgot it extended to Columbus Circle. With a few exceptions, the bill was composed of newcomers. This, however, made it all the merrier, inasmuch as each participant was a leader in his particular line.

Alex Patty and Company opened the show with a clever routine of balancing, juggling and acrobatics. For a punch finish he walks down a flight of steps balancing himself on his head and bumping his head from step to step, all the while balancing himself until he reaches the bottom. This was a decidedly novelty for an act of this sort and easily carried the house.

Leonard and Eddie, two youthful appearing negroes, followed with a dance exposition, showing everything that is possible in a dancing way and getting over to good results.

Lewis and Norton have a novelty in "Cost To Cost." A double-exposure setting is employed. The man begins as a hotel clerk, owns his own hotel in the third episode and retires to run a gambling hall at Palm Beach in the fourth episode. And by way of proving his gameness he encounters matrimony with the female tourist that has managed to meet up with him in all chapters.

Franklin Farnum and Company were such a smash hit the early part of the week that they have been held over. Farnum cleaned up as usual with his jazz dances and is ably assisted by two girls and two men and a female orchestra billed as the "Seven Syncopators." (See New Acts.)

Tom Patricola and Harriette Towne were another clean up in their merry mixture of songs, talks, clowning and dancing. Tom works like a Trojan throughout the act to get their stuff across. He effects a record-breaking gait and sustains it from start to finish. Miss Towne is as dainty a morsel of magnetic femininity as we have glimpsed at in a long time. They work well together in an offering that registers a full hundred per cent as far as entertainment value is concerned.

Chase and La Tour in "Around the Corner," another double-exposure stunt, kept the audience in a happy frame of mind as usual. The act contrasts the line of love chatter as dashed out by a genteel couple and a couple of diamonds in the rough. Its main idea seems to be founded upon the improved proverb that "money makes the world go round." Both men have proposed to their respective flames. One has failed in business. The other has lost his job. Both draw down the air from their sweeties and chorally chirp "Ain't Love Hell?" at the curtain. Two others assist in the act, which has a certain amount of comedy and an appeal punch that gets it over nicely.

Miss Patricola, sister of Tom, followed with an independent offering of her own, including several songs and violin selections. Miss Patricola confines her instrumental contribution to the popular melodies of the hour and draws as much applause for her efforts than has ever been bestowed upon disciples of the classics. As a surprise finish her brother Tom and "Frankie" Farnum combined forces with her in a trio act that was a comedy screen. It is more than likely this stunt may be continued over the circuit as an afterpiece after the fashion of "The Wager."

The De Peron Trio, two men and girl, closed the show in an exhibition of feats of strength. One of the men is a veritable Sandow. In one spot he lifted a weighty dumbbell, the girl and the man from the flat of his back to a considerable height over his head. E. J. B.

## REMPLE AND CLAYTON

Theatre—Proctor's 23rd Street.

Style—Comedy skit.

Time—Fifteen minutes.

Setting—Full stage.

This is a mixed team in an offering called "Gopher Prairie." The set is a living room with packing cases all over the place. The dialogue and repartee tells us that the husband had been appointed London representative of his firm. They have called up the tradesmen and told them what they thought of them in no uncertain terms. The phone rings, with the party on the other end telling them to cancel the trip. It develops that the call was the hoax of a practical joker.

The comedy is not abundant in bright lines. Despite the efforts of the players to sustain action, the majority of the dialogue is joke-proof and is much too talky for even small time. The idea of making the woman do all the packing and carrying the grips brought the only ripple. This is decidedly old stuff and has been done to death in vaudeville. The setting idea is new, and with some real comedy in the talk, the couple would do a good deal better with this act. As it stands it is merely a filler in. E. J. B.

## HAMILTON

(Last Half)

With Van and Schenck topping the bill of the last half, and the size of the audience on Thursday afternoon, it became apparent that the house was set for capacity business for every remaining night in the week, and the biggest matinee attendance which has been here in months. Thursday's matinee was a forerunner of business to come, with the house more than three-quarters filled.

The first act was offered by Ross and Foss, who do a singing and instrumental routine, the woman doing most of the singing, and also playing the piano. The man demonstrated his musical talent on the saxophone, cello, trombone, banjo, bass-horn and oboe. Despite all these instruments being played, the act lacks a punch, and the versatility of the man isn't sold as effectively as it could be. The woman's voice is ordinary.

Lou and Paul Murdock have changed their routines to a large extent and their appearances to "rube" make-ups and now have a girl, not billed at this house, working with them. They do a snappy dance and comedy offering which went over very nicely.

"Right or Wrong" is the playlet which Crane Wilbur and Martha Mansfield did in vaudeville for a while last season, and which Sam Shipman and Clara Lipman are credited with writing. The cast now doing the act don't get half the results out of it which the motion picture stars did. One trouble lies in the fact that everyone in the act seems to be the one handling the comedy, and instead of one pulling for laughs, all seem anxious to get a laugh before the next one.

Nixon and Sans have one of the best comedy offerings we've seen at this house in a long time, and with a little cleaning up of the material, should be able to hit for the big time houses and find it easy to be successful there. The girl does a great "high yell," while the man appears first as a colored "dandy" and later as a "wench," doing blackface in both characters. Their abilities are very good, and in addition to the talk, they do some great dance work. It's just in the oldness and blueness of some of the lines that the weakness of the act lies. With this revised, they'll wow any audience.

Van and Schenck followed. They sang. The lights went out after several encores. They were called back. Again. And again. Ad Infinitum.

Several weeks ago Rose Rooney, sister of Pat, played this house. Last week, Kate was here. This week Julia Rooney came, with Walter Clinton. Pat himself lives next door to the theatre, so he'll probably drop in next week. Clinton and Rooney are now working in full stage, and doing a better act than ever. It's one continual punch—except for Clinton's clowning with the violin. A solo dance or something else would fit in better. G. J. H.

## JIMMY CARR

Theatre—Broadway.

Style—Orchestra.

Time—Twenty-five minutes.

Setting—Special.

When the curtain rises on this act the audience bursts into a storm of applause. It is by far the most sumptuously set orchestra act that has been seen in vaudeville for some time. The foreground is a bower of roses, with two golden gates. In the background are cliffs, verdure clad and centered is a representation of a waterfall with the water flowing continuously during the act. An urn occupies the middle background. The setting is beautiful and looks like an Urban masterpiece. The orchestra plays a few bars and Carr enters with a doctor's satchel and sings that he is a doctor of melodies, melodies being a sure cure for blues and other ills. He then leads the orchestra in "Indiana." This is followed by an Oriental number and then comes "Hot Lips," Carr singing a verse and chorals and the orchestra playing three choruses, to one of which Carr plays his clarinet. After this there is a dance by a chap who plays a concertina, the orchestra accompanying him. "The Sneak" is well rendered with Carr leading the boys with a flashlight.

One thing above all others stands out in Carr's work. He is possessed of all kinds of personality and dares his audience not to like him. When his brass team is playing he points to them with his bow and smiles at the folks out front as if to say, "There now, aren't they a great bunch of boys." He does this with the others too. His singing voice is not strong but he talks his songs and they go over. The orchestrations used by this ten-piece combination are original and clever and the boys play well. C. C.



# VAUDEVILLE

## WELLINGTON CROSS & CO.

Theatre—Hamilton.  
Style—Sketch.  
Time—Twenty-two minutes.  
Setting—Interior in three.

The scene is the living room of a house during a reception with music heard off-stage. The Princeton alumni, Cross and another man, meet after ten years and the other confesses his success with his father as a member of a shipbuilding firm. Cross then confesses that he is an author, and on the other's doubting his success lets him in on the secret that he is the author of "Wives," a book which has caused a good deal of upheaval in the social world, the big point in the book being that all married women, at some time or other in their wedded lives, have thoughts that are not true to their husbands. This the friend denies, and the two wager that Cross is wrong and that any decent woman will order him out of the house and refuse to meet him when they find out who he is. The friend is to pick out any three women from among those present. They start with the hostess who almost falls into Cross' arms and after a flirtation scene makes an appointment with him for Delmonico's on the following day at three. The next woman to be brought in faints at first, then asks to be left alone with Cross. She accuses him of blackmailing her as he has set down the innermost secrets of her life. This he denies, and she, believing, proceeds to make love to him, making an appointment for Delmonico's, at four, on the following day. The third woman is the wife of the friend, and she refuses point-blank to meet Cross, but when her husband goes in search of her to tell her that Cross is his old college chum she doubles back and tells Cross that she has always been crazy to meet him and almost kisses him, making an appointment to meet him on the morrow at Delmonico's at five. The friend asks Cross why he doesn't marry and Cross says he knows too much. He exits and Cross phones Mrs. Cross, the friend re-enters unseen and denounces Cross for being married and not admitting it. Cross says, "My wife? You're crazy! That's my mother." Curtain.

The cast is excellently chosen. The three women are all good looking, each in a different way, and well chosen to represent the types they are to play. Cross is more than good in the difficult role of the author who has to be conceited without losing the sympathy of the audience. The lines of the sketch are sparkling, but no attempt is made to excuse the attack on the marital relation. For this the sketch depends upon the fact that all the characters are members of the "haute monde" and therefore fair targets for any vaudeville audiences. Of course the same thing would never apply among the middle classes. Page the domestic relations court. C. C.

## ROBERT RUSSELL AND CO.

Theatre—Proctor's 23rd Street.  
Style—Songs.  
Time—Eleven minutes.  
Setting—Piano, "in one."

Russell is a neat appearing baritone, with a fairly good voice, doing the usual "piano act," with the assistance of a female accompanist. He does four numbers and stays on for them all. His opener was "Love Sends a Little Gift of Roses," which he got over fairly well. He followed with a comedy number, "Mary Ann," which seemed better adapted to his voice. A Spanish "special" working in "toreador" gave him his best opportunity to display the quality of his voice. "Mammy's Alabama Coon" closed his repertoire.

The offering is just a conventional "piano act." It has nothing to elevate it above the average. E. J. B.

## NEW ACTS AND REAPPEARANCES

### PRIMROSE MINSTRELS

Theatre—State.  
Style—Minstrel.  
Time—Sixteen minutes.  
Setting—In two (special).

Mrs. George Primrose has re-cast and re-staged the minstrel offering with which she entered vaudeville last season, and now has as fast and snappy a vehicle as anyone could desire.

Six men are in the company, of which four do specialties. Considering that Mrs. Primrose had really never been on the stage up to last season, she deserves all the credit and praise in the world, for the appearance and stage-presence she has. The sextette, in blackface, open the act with a medley of old songs, following which Mrs. Primrose is introduced. The solos are dance, vocal, tambourine and bones, with some talk between numbers. Mrs. Primrose doing interlocutor excellently. One of the end men does a great bit with the "bones," bringing in the old barber bit, giving an imitation of a man getting a haircut and shave. Dan Healey is announced as America's champion tambourine player, and as being sixty-seven years old. When it comes to pep in handling the "tambo" Healey can put it over any one of twenty-five.

A clog solo was the only thing in the way of dancing offered. We can't help but think that a neat soft-shoe dancer, who could do an impression of Primrose's style of work, would be an asset to the act.

Mrs. Primrose also does a song in the act, delivering it effectively. The entire offering is staged well, and doesn't drag for a minute. It's bound to please.

G. J. H.

### GOLD AND SUNSHINE

Theatre—Rialto, Chicago.  
Style—Singing, dancing and talk.  
Time—Fifteen minutes.  
Setting—Special.

Ernie Gold and Grace Sunshine call their new act "An Oriental Rhapsody," and J. A. Murphy has provided them with a vehicle which enables a combination of singing, dancing, instrumental music with comedy talk which is an innovation. At the rise of the curtain a Chinese girl is disclosed kneeling in two before "Ching-a-Ling," a bronze effigy. The girl implores the image to speak and he finally imparts timely advice to her of a humorous nature. When the girl expresses a wish to travel, "Ching-a-Ling" sends her on her journey, stipulating that she must return in a given time or be sentenced to live a thousand years with her nose changed to a green strawberry. Changes of scene and costume follow this travel suggestion and Miss Sunshine presents characters for song and dance numbers with accompaniment on banjo and balalacci by Mr. Gold switching back to the original characters of Chinese girl and image in an instant, evidencing clever stage management. The pair present their musical comedy numbers in appropriate costume. Miss Sunshine dances splendidly, sings charmingly and is attractive in her talk. Mr. Gold plays instruments cleverly, talks well and makes a good appearance in evening dress for the final rag number in which Miss Gold does modern jazz and acrobatic dancing in one (three minutes). Miss Sunshine has a wealth of personality and is a splendid dancer. Placed to close the show the act had no trouble in holding the difficult position, though it belongs in the center of a bill. And particularly a big time bill.

R. E. R.

### JOHN R. GORDON & CO.

Theatre—Proctor's 125th Street.  
Style—Sketch.  
Time—Sixteen minutes.  
Setting—Office interior in three.

Here is a good laughing sketch with clever lines put over by fine acting. John R. Gordon plays the part of a young attorney who is broke. Before he makes his entrance his lipping stenographer has already stalled off the electric light company and the landlord who have called up. She also says that she hasn't had any money for some time either. Gordon comes in with a cop's coat and false beard, which he says he wore in order to fool the landlord. There is some comedy business in which he reads postal cards from his clients. One is a picture of Sing Sing on which is the legend "Wish you were here." A young lady comes in very much excited and looking for a lawyer. Gordon modestly admitting the charge. She states that she has been insulted, feelingly demonstrates how with Gordon for a model, and demands \$10,000, naming the landlord as the man who is responsible. Gordon calls up the landlord and demands \$20,000 for his client and rushes upstairs. In his absence the "client" goes through his desk and then calls up the legal department of the telephone company, stating that the lawyer has no money. The stenographer and the lawyer return while she is doing this and the lawyer wants to know what about her case. She says she has no case, nobody kissed her, and exist laughing. The stenographer and Gordon, who are in love with each other, look at each other in distress, the stenog saying that now they will never get married. Gordon pulls out a roll of banknotes and says, "I don't know who the landlord kissed, but look at this." Curtain.

Gordon himself is a good actor and the two girls render capable assistance. The "client" does some good emotional work and the stenog is as flapperish as that clan usually is. The sketch depends for its success on the speed with which it is acted and on this score there can be no complaints. C. C.

### THOS. P. DUNN

Theatre—State.  
Style—Talking and singing.  
Time—Fourteen minutes.  
Setting—In one.

With the orchestra playing slow music, which could well fit into a news reel showing the funeral of some well-known person, Thomas P. Dunn enters weeping, and goes into a song and a routine of talk regarding his marital troubles and the disadvantage of having a wife. Not only his wife, but all women are the same, he says. "The only thing that is different, are their names," he bawls.

Dunn keeps the weeping willow style of delivery all through his monologue. He has some good lines and a good many old ones. For one thing, it's much too long. He should cut all the old stuff out of it, which would be a little more than half, and in its place, inject the "drunken woman" bit which he does for an encore. While the character is on the style of Frank Bush's, and the scene is supposed to be on a street car, Dunn uses a different line of material than Bush for this bit. In it, he injects some character dialect, bringing in "Swede," "Mick," "Wop," and a colored woman. He does some good bits here, which could be worked up to better results. The ballad medley used for the finish is also too long to get good results, and also can stand cutting.

G. J. H.

## "RIGHT OR WRONG"

Theatre—Jefferson.  
Style—Comedy sketch.  
Time—Twenty minutes.  
Setting—In "two."

Authorship of the act is credited to Samuel Shipman and Clara Lipman. It was done last season by Crane Wilbur and Martha Mansfield, who did it better than the present cast. The offering starts out like a knockout with a series of "wows," but is let down toward the close and especially so when it drags to the finish, where a little kick resuscitates it somewhat. The locale is a courtroom and an elderly judge is presiding in an informal sort of court. An attendant is present and a girl is being tried on a charge of grand larceny. She lifted a \$4,000 coat in a department store and the first hit arrived when the judge asked her why she stole the coat. When the answer was, "to keep warm," the rejoinder was "couldn't you keep warm in a cheaper coat?" In this vein, it ran along for a short time, the girl playing straight while the judge was the comic.

Although the jurist on the bench is inclined to be funny he is a hard-boiled egg nevertheless, and he has heard such stories as the girl has told him time and time again. When he sentences her to about five years in prison, a man comes down the aisle of the theatre and wants to get a word in edgeways saying he is an American citizen and entitled to free speech. In time he gets on the stage and he takes it up where the girl left off and tells the judge that he is the one to blame for the girl's downfall. It is plain, of course, that the girl does not know him and he is merely coming to the rescue. Too much time is taken up, as he and the judge joke about how the girl was seduced by him, and here is one of the spots in the act that is in need of cutting.

After the judge exonerates the girl and the man is willing to marry her to make amends for the trouble he has caused her, they are married by the justice and are soon left alone while the court takes a recess. Gradually they get acquainted with each other, comparing notes, and it ends up with the information that the girl is in reality a short-story writer in search of material and that the coat she stole was her own. The man is a well-known explorer, and the judge returns in time to spring the finale and another gag.

As it stands the act is a better short story than a good vaudeville offering. Much condensation after the man arrives on the stage from the aisle would be an excellent thing for the act. A few of the gags are decidedly risqué and some plainly vulgar. Of course it's all a farcical travesty, but there's a limit to all kinds of comedy. All of the little surprise twists at the end of the act should be combined into or replaced with one or two punch lines and let it go at that. The technique of a short story is not always suited to that of a vaudeville act. With more work it is hoped that the girl and man do better with their lines. M. H. S.

### MAXOM AND BROWN

Theatre—Proctor's 5th Avenue.  
Style—Songs and dances.  
Time—Ten minutes.  
Setting—In "one."

Two men, a straight and a comic, get this act over to good results. The straight does a milkman, with the comic doing a sousse. They meet in the wee hours of the morning, indulge in gay repartee and go into a comedy number.

They later change to a grotesque make-up for another comedy song and dance that is cleverly done and gets them off to good applause.

This act should be a winner on any small time bill. E. J. B.





Founded in 1853 by Frank Queen  
Published by the  
**CLIPPER CORPORATION**  
Orland W. Vaughn.....President and Secretary  
Frederick C. Muller.....Treasurer  
1658 Broadway, New York  
Telephone Circle 9112-9113  
WALTER VAUGHAN, EDITOR

NEW YORK, NOVEMBER 29, 1922

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY  
Forms close on Monday at 5 P. M.

**SUBSCRIPTION**  
One year in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

#### ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Suite 626, State Lake Bldg.  
Phone Dearborn 1776  
ROBERT D. BONIEL, MANAGER  
San Francisco Office—830 Market St.  
R. COHEN, MANAGER.

Address All Communications to  
**THE NEW YORK CLIPPER**  
Room 367  
1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Cote, 123 Pitt Street, Sydney, N. S. W., Australia.

#### BACK TO THE BOX OFFICE

The Producing Managers' Association are said to be concentrating upon a "Back to the Box Office" movement to resurrect the show business from its present chaotic condition.

The campaign is destined to sound the "swan song" for a number of unscrupulous "scalpers" who have mulcted the theatregoing public for years.

Such a campaign would indeed be a worthy one. But it is doubtful if this nuisance can ever be curbed by other than legislation prohibiting the sale of theatre tickets at any place other than the box offices.

High prices for theatre tickets have practically ruined the business. The managers should appreciate that the inflated prosperity of war times has long since passed.

Wages have dropped, manufacturers have found their goods a drug on the market, most commodities have found it necessary to readjust their prices, yet entertainment continues to ask an almost prohibitive premium.

With all local theatres going full blast, the shows in demand can be counted upon the fingers of either hand. The majority of the others are depending solely upon the cut-rate agencies to pull them through.

The prosperity of the cut-rate agencies should be sufficient proof that the public would support the theatres with a more popular scale of prices.

If the managers can afford to sell their tickets at half price through the "cut-rates," they certainly can do it at the box office. A revision of price scale would send the mob back to the box offices.

The "cut-rate" scheme is an unfair one for the uninitiated. He is the staunch supporter of the theatre. When he wants to see a show he goes to the box office. In many instances he pays the house price only to find that his neighbor has bought his way in for half the money.

If the Producing Managers' Association are serious, and we believe they are, they will find many angles of the middle man that could easily be eliminated from ticket selling.

#### WHERE IS WILLIAM LOUGHMAN?

Anyone knowing the whereabouts of William Loughman or Lillian Thomas will please notify the chorus branch of the Actors' Equity Association.

## BANNER WEEK FOR ACTORS' FUND

Last week was a banner one in the drive for funds for the Actors' Fund. Eighty-three new members were enrolled, Mrs. Jacques Martin took out a life membership in the organization and donations almost innumerable were made.

Among those that made contributions to the fund in the drive for \$5,000 were Henry Buckler, who in addition to joining the fund gave \$4.00; Daniel Reed, \$2.00; Max Morello, \$2.00; Jennie Morello, \$2.00; Josie Haywood, \$2.00; Shirley Stanley contributed, \$5.00; Harvey Dunn, \$1.00 and Frank Condon, \$6.00. The list of names who joined the organization last week and made contributions is as follows:

#### ANNUAL MEMBERSHIP

Henry Buckler, actor.  
Frank Condon, actor.  
Mrs. Frank Condon, actress.  
John Stiles, actor.  
Edward R. Black, actor.  
Annabelle Ross, actress.  
Jack Sexton, actor.  
Harvey Dunn, actor.  
Herbert McCreedy, actor.  
Vincent I. Quinn, actor.  
George Wilbur, actor.  
Robert Burton, actor.  
Marjorie Garrett, actress.  
Marie Davidson, actress.  
Tewks O'Dare, actor.  
Daniel Reed, actor.  
Edna Cable, actress.  
May Duryea, actress.  
Mrs. Viola Brownelle, actress.  
Bob Hendricks, actor.  
Orin A. Brandon, actor.  
Max Morello, actor.  
Dora Matthews, actress.  
Jennie Morello, actress.  
Bobby Mack, actor.  
Mrs. Agnes Findlay, actress.  
Geo. F. Dunn, actor.  
Cliff O'Bryan, actor.  
Tillie McHenry, actress.  
Johnny O. Baldwin, actor.  
Margot Beaton Francillon, actress.  
Maurice A. Francillon, actor.  
Maude Anderson, actress.  
Joseph K. Kelly, actor.  
William O'Day, actor.  
Geo. W. Barlow, actor.  
Lillian Kahn Sommers, actress.

#### DENY USE OF MOUSE TRAP GAG

NEW YORK CITY, Nov. 18, 1922.  
EDITOR, NEW YORK CLIPPER,  
New York City.

We are in receipt of a clipping from a recent issue of your paper, which states that Henry and Moore have registered a complaint with the N. V. A. against Wheeler and Potter regarding a mouse-trap gag. In justice to ourselves, we wish to say that we have never used anything pertaining to a mouse trap. Our act, "Back Talk," is specially written and has

Raymond Knox, actor.  
Genevieve Dolaro, actress.  
Mrs. P. C. Foy, actress.  
Josie Haywood, actress.  
Paul Hamlin, actor.  
Ida Siddons, actress.  
Jean McAlpin, actress.  
Laurel Nemeth, actress.  
Harriet Willard, actress.  
Herbert M. Crowley, actor.  
Mae Hamilton, actress.  
H. Langdon Bruce, actor.  
Sylvia Starr, actress.  
Florence Pendleton, actress.  
Louise Craven, actress.  
Aloisie Eddy, actress.  
Wm. Thompson, actor.  
Anna Wilbur, actress.  
Edward M. Favor, actor.  
Arthur P. Graves, actor.  
Jas. W. Aredo, actor.  
Helen Durray Winterhalten, actress.  
Lee Smith, actor.  
Stanley Rignold, actor.  
Margaret Townsend, actress.  
Warburton Gamble, actor.  
Estelle Winwood, actress.  
Elsie Kiene Hall, actress.  
Jas. G. LeRoy, actor.  
Murray Bennett, actor.  
Paul Gordon, actor.  
Bert Searles, actor.  
Joe J. Sullivan, actor.  
Alfred Morton, actor.  
Edna Morton, actress.  
James C. Morton, actor.  
Mamie Morton, actress.  
Laura Clairon, actress.  
David P. Doolan, actor.  
George Kane, actor.  
Mrs. Grace Finnegan, actress.  
Billy S. Finnegan, actor.  
John MacFarlane, actor.  
Muriette Hyde, actress.  
Juliet Heath, actress.

#### ANNUAL ASSOCIATE MEMBERSHIP

Jack H. Spies.

#### LIFE MEMBERSHIP

Mrs. Jacques Martin.

#### DONATIONS

Shirley Stanley.  
Harvey Dunn.  
Frank Condon.

been copyrighted and registered for three years in N. V. A., Washington and trade papers. Therefore, we feel that a public apology is due us from Henry and Moore. Thanking you,

(Signed) BERNARD WHEELER and  
ADELE POTTER.

#### LEVY GOING INTO PRODUCTION

Bert Levy, now in vaudeville, has signed for the new musical comedy in which the Duncan Sisters are to be featured. Sam H. Harris is to make the production.

#### IN MEMORY OF FRANK BACON— "LIGHTNIN' BILL"

With saddened heart, we hear you've gone,  
Your voice is hushed and still;  
You played a part, then journeyed on—  
We'll miss you, Lightnin' Bill.

Though early years were deep oppressed,  
You fought on with a will,  
Till North and South, and East and West,  
Acclaimed you, Lightnin' Bill.

We glory in the fight you fought  
To climb Life's stormy hill,  
And for the sunshine that you brought,  
We thank you, Lightnin' Bill.

We grieve with those who'll miss your love,  
It was your Maker's will;  
He needed angels up above,  
So took you, Lightnin' Bill.

And now, old friend, you've gone ahead,  
Another role to fill;  
We shall not think of you as dead,  
But sleeping, Lightnin' Bill.

GEORGE A. KERSHAW.

## Answers to Queries

W. H. J.—Joseph F. Farrell died April 18, 1893, at Brooklyn, N. Y. He was with the Baltimore Club in 1886.

Sip.—Carrie Joy was born at Birmingham, England. She opened at Boston, Mass., in October, 1892, with J. D. Hopkins' company.

Treb.—Edwin Booth played in Troy, N. Y., at the Griswold Opera House during the week of May 27, 1872.

B. B.—James B. Hickok (Wild Bill) was killed at Deadwood, August 2, 1876.

M. G.—James E. Murdoch died at Murdoch, Ohio, May 19, 1893.

Chelsea.—The American Theatre, New York, was opened with "A Prodigal Daughter," by Eliot Zborowski and T. Henry French.

Ours.—Dr. Hamilton Griffin, stepfather of Mary Anderson, died in London, Eng., May 22, 1893.

Call.—Louise Paullin starred in a play called "Our Baby's Nurse."

Vic.—The wreck of the Main Show occurred near Tyrone, O.

Kost.—Lucille and Helen Western toured together during the season of 1857-1858, under the name of Starr Sisters.

Player.—Edwin Booth died at the Players Club, New York, June 7, 1893, aged sixty years.

#### TWENTY-FIVE YEARS AGO

Maude Adams played in "The Little Minister" at the Garrick Theatre, New York.

The Frawley Company were playing an engagement at the Hawaiian Opera House, Honolulu.

Gustav Walter opened the Olympia Concert Hall, San Francisco.

John E. Kellard appeared in "Cumberland '61."

Al Hayman, Charles Frohman, Sam F. Nirdlinger, J. Fred Zimmerman, Marc Klaw and Abe Erlanger brought a civil suit for \$100,000 damages against the editor of the *Dramatic Mirror*.

Lew Dockstader was singing "I Want My Lulu."

Ada Gray played "East Lynne" at the Grand, Blackpool, England.

Viola Sheldon appeared at Proctor's Pleasure Palace, New York.

The Criterion Independent Theatre gave a performance of "John Gabriel Bookman" at Hoyt's Theatre, New York.

"The White Heather" was presented at the Academy of Music, New York, with Rose Coglan, Amelia Bingham, Olive May, Kent and E. Y. Backus among those in the cast.

John Doris gave a Winter circus in the Arena Athletic Club Building, on West Forty-second street, New York.

Thomas Edwin Cooke died at Paterson, N. J.

Rev. Dr. Geo. H. Houghton, Rector of the Little Church Around the Corner, died in the Rectory of the Church.

Louis Robie became manager of Waldmann's Opera House, Newark, N. J.

## YOUR \$2.00 WILL SECURE \$5,000 FOR THE ACTORS' FUND

The Clipper has a donation of \$5,000 for the Fund, if members will subscribe a like sum by individual contributions of \$2.00 (Annual Membership) or \$50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.  
Columbia Theatre Bldg.,  
New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name .....

Address .....

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actor's Fund. Write your profession on this slip.



LONDON

PARIS

## FOREIGN NEWS

SYDNEY

MELBOURNE

THEATRE MEN CARRY TAX PROTEST  
TO PARLIAMENTARY CANDIDATES

**Mass Meetings of Theatre Workers Called and Candidates  
Asked for Tax Repeal Pledges—Entertainments  
Levy Blamed for Theatre Business Slump**

Leading members of the entire theatrical industry, dramatic, musical, variety and motion pictures are preparing to present a united front to Parliament in a protest against the Entertainments Tax. This tax, according to managers, is the real reason for the terrible condition into which the entertainment industry has fallen and is drying the very life blood out of the industry.

A mass meeting of theatre workers was held recently at Portsmouth to secure from Parliamentary candidates a pledge to support the repeal of the tax, and other meetings throughout the country have been called. The principal speaker at the Portsmouth meeting was J. B. Mulholland, who pointed out that it was no good to wait until the Budget before protesting, but that actual pledges from candidates should be secured.

Other taxes were complained of, the income tax, excess profits and other taxes, but these were out of the income, while the Entertainments Tax came on the top of the losses. He told of an instance where a theatre was operated at a decided loss and yet £9,000 was paid over to the government in entertainment taxes. It was a scandal, he declared, and only continued because the industry was not sufficiently organized to resist it.

Following this speech the resolution, reproduced herewith, was passed; it read:

"That this meeting of workers in the entertainment industry in Portsmouth expresses its disappointment and indignation that the Entertainments Tax, imposed in 1916 as a war measure, should be in operation four years after the end of the war; that this most unfair tax on gross turnover is ruining an important industry, and all present at this meeting pledge themselves that they will only vote for those candidates who give an undertaking that if elected to Parliament they will do all in their power to bring about the abolition of the Entertainments Tax, and that a copy of this resolution be forwarded to each of the candidates."

Nelson King, of the F. Forbes-Robertson Company, in a letter on the subject, declared that the only way the intolerable burden could be removed would be to join forces and present a united front to the men who are now soliciting support at the polls.

In his letter, Mr. King said:

Sir: Among the various organizations which are out to make the new Government toe the line in the matter of the War Tax (so-called) on the entertainment industry, there seems to exist a mistaken idea that the repeal of this most unjust levy

on industry is no concern of the touring manager—nor, indeed, of anybody except the theatre, music hall or Kinema proprietor. I have heard the remark made more than once, "Why should you worry about the abatement of the tax? You are not concerned in the collection of it, and it affects you only remotely." This I maintain is a totally false analysis of the position. It must be obvious on the face of things that if an industry is penalized the immediate effect is to lock up capital, and money becomes what is known as "tight"—this reacts in a more or less degree on everybody who depends on that industry for a living.

In the theatrical profession the touring manager as an employer of labor is bound to be affected by any adverse influence on the business, particularly if it comes from outside, and it is therefore a fact that he, as much as anybody, would welcome the abolition of this incubus under which the profession is groaning.

As the manager of a touring repertory company, perhaps the position is brought home to me more forcibly by the fact that frequently—and theatre managers will bear me out in this—a stalls or dress circle patron wishing to see more than one play during the week will be found one night in his usual place in the theatre, and the next night in perhaps the pit stalls or even the pit and so by the rule of three the pittance either goes up to the gallery or stays away altogether. Whereas, if these people were not mulcted of a considerable percentage in the way of tax they would obviously be in a position to afford the price of their usual seat whenever they desired to visit the theatre.

Now, sir, I submit that the only way to secure the remission of this intolerable burden on our industry is for all classes of the entertainment world, artists and owners alike, irrespective of their internal differences, to join forces and present a united front to the men who are now soliciting support at the polls. The entertainment world, though constituting one of the biggest sources of revenue to the government, is the last to be considered. As an electorate it has probably the least representation of any other class, which probably accounts for the way it is sat upon, but it has the remedy in its own hands if only it remains banded together for this single purpose, i. e., the total abolition of the tax. There are a thousand and one ways in which we can make our influence felt, especially at the present time, but it is largely by agitation—and organized active agitations at that—that the desired result will be achieved.

## "MOTH GIRL" FOR LONDON

LONDON, Nov. 27.—"The Moth Girl," the new musical offering by Franz Lehar, who wrote "The Merry Widow," will be seen here shortly. It is being done in several places on the continent to tremendous success, and is said to be even better than "The Merry Widow." Dozens of companies are on tour with it in Europe, and in Milan three theatres are playing it to capacity business.

## SMOKE RINGS—NEW REVUE

LONDON, Nov. 20.—"Smoke Rings," a new revue by Wal Pink and Albert De Courville was first seen in London at the Holborn Empire last week. It is in twelve scenes and is finely costumed.

## "POLLY" TO TOUR

LONDON, Nov. 27.—An option on the touring rights to "Polly," which will be produced here next month, has been secured by E. Taylor Platt and Wilfred Eaton. Pitt Chatham will appear in the London production of "Polly," which is an adaptation of Gay's play by Clifford Bax. Nigel Playfair is producing it.

## "NAUGHTY PRINCESS" SCORES

SYDNEY, AUS., Nov. 27.—"The Naughty Princess" is the name of a new musical comedy which has opened successfully at the Criterion Theatre, under the direction of J. C. Williamson. Harry Burcher is the producer of the piece, which includes in its cast Rene Maxwell, Howard Wooster, and Jack Cannot.

## MELBOURNE BUSINESS GOOD

MELBOURNE, AUS., Nov. 27.—Business in Melbourne theatres is very good at present, and from all indications will keep booking for the remainder of the season. Musical shows are getting most of the money, there being a very small number of straight dramatic or comedy productions. Among the newer offerings which have hit the public taste is the "Peep Show," produced by J. C. Williamson, which opened recently at the Royal. The cast is headed by Mona Magnet, Kathleen Hilliard, George Baker, Dan Booker and J. H. Wakefield. "Mary" is a big hit at Her Majesty's. Harry Burcher is responsible for the production which stars Maude Fane. It has some of the best dancing numbers seen here in many years, staged by Gene Richards.

Ada Reeve, supported by Gus McNaughton and a strong London company, has passed her 210th performance at the Palace in "Spangles." The Musgrove is doing capacity with vaudeville, starring Georgie Wood and Gene Gerrard.

Another capacity play is "Sentimental Bloke," which is playing at the King's Theatre. It's an Australian show written by C. H. Dennis and featuring Walter Cornack in the title role. The Princess Theatre is being redecorated by the Ward-Fuller Amalgamation, and will open shortly. "Tangerine" is scheduled to be the opening attraction.

## YIDDISH PLAYERS SCORE

LONDON, Nov. 27.—A new company of Yiddish players, known as "The Vilna Troupe," presented under the auspices of the Jewish Arts Theatre, at the Kingsway Theatre, has met with a sensational success here, and have lived up to, in every way, the expectations had of them by the audiences, created by reputations already made in France, Germany, Holland and Belgium. Their program doesn't contain a dull moment, even for the Gentile, for aside from the fact that the story of each offering is printed in English on the program, the act is so lively and interpretative that it is interesting to follow their performance, and everything is made obvious without the use of explanations.

They opened with "Yankel the Smith," by David Pinsky. This is a piquant comedy of Ghetto life, regarding Yankel, an honest blacksmith, who marries a quiet, good, homely girl called Tamara. He is lured from her for awhile by Rivka, the pretty wife of a less solid neighbor.

By way of contrast with this, the company offered later in the week "Di Neveile" (The Knacker), by Peretz Hirshbein, a tale of horror telling of a young Jew whose father was a drunkard and who cherished a passion for his step-sister.

The acting in both offerings is wonderful. The direction and staging has been perfect. It is understood that the company is headed for America.

## HAY'S NEW PLAY OPENS

LONDON, Nov. 27.—Ian Hay's new farce comedy, "Archibald's Afternoon," will be given its premier at Portsmouth this week, opening today with Folkstone and Wimbeldon to follow prior to its London presentation. The piece is produced by Anthony Ellis and Arthur Wellesley (Lord Cowley), the latter also heading the cast, with Nan Marriott-Watson. Others in the cast are Jean Webster Brough, Joan Castle, George Hayes, Nibel Bruce, Buena Bent, Esne Hubbard, Frank Pettingell, Gordon Harker and Fred Knight.

## CO-OPTIMISTS TO CONTINUE

LONDON, Nov. 27.—The Co-Optimists will continue their season at the Prince of Wales' into the early part of March, and are at present playing to exceptionally good business. At the close of their engagement here in March they will tour the provinces until September, when they will sail for America to appear there. Australia is scheduled to follow America.

## "GREATEST INVENTION" SEEN

LONDON, Nov. 20.—"The Greatest Invention of All," a fine sketch presented for the first time in London at the Victoria Palace last week is attracting much attention.

There are three characters in the playlet, Lady Pennard, her son, Billy, and Judith Brent, an actress.

Ten years previously Lady Pennard had forced her son to give up Judith, though they were deeply in love with each other, and to marry a rich girl whose money it is planned will restore the Pennard position in society.

Five years pass, and Billy, a naval officer is broken on a false charge of drunkenness while on duty.

Since then he has gradually drifted down and down until when the playlet opens he is without brain power or energy to complete a wonderful invention upon which he has been working. It is a submarine periscope and the admiralty is clamouring for it. As a last resort Lady Pennard sinks her pride and sends for Judith in the hope that she may be able to arouse in Billy some of the ambition which has become latent within him, and which was so keen when the two were lovers.

There follows a big scene between the two women, the younger one scornfully reducing the older one to tearful entreaty.

Then for Billy's sake Judith consents to reason with him and in a most interesting manner the playlet ends with Love once again proven as the greatest invention of all.

## DOROTHY DIX SUES FOR BILLING

LONDON, Nov. 27.—Miss Dorothy Dix, leading lady in "The Broken Wing," at the Duke of York's Theatre, through her solicitors, Lawton and Taylor, sued the manager of the production in order to obtain an injunction restraining him from billing any other member of the cast in larger type, and also to have removed from an electric sign, outside the theatre, the name of "Thurston Hall."

Mr. Justice P. O. Lawrence, in the Court of Chancery, who heard the case, decided to make an interim order restraining the defendant from doing otherwise than Miss Dix wished, after the actress exhibited a contract which stipulated that no artist was to be billed in larger type than she. Counsel for the defendants declared that the sign in question belonged to the theatre owners and that they had no power over such property.

## BUCHANAN TO PRODUCE

LONDON, Nov. 27.—Jack Buchanan, long associated with a number of Andre Charlot's productions, is shortly going into management on his own account.

This will be Mr. Buchanan's first venture into management, and the play he is producing is a musical farce by Stanley Brightman and Austin Melford, with music by Philip Braham and entitled "Battling Butler." Heading the cast will be Jack Buchanan, Douglass Furber, Fred Leslie and Frederick Ross. Owing to other music hall engagements to fulfill, the new production will not be staged before December 8, at the New Oxford Theatre.

## MAUDE GETS AMERICAN RIGHTS

LONDON, Nov. 27.—Cyril Maude has secured the American rights of Mr. A. S. M. Hutchinson's successful play, "If Winter Comes," and will himself play the leading part in the production. Owing to the unusual success of C. Dagnall's production, "The Dipper," at the Criterion Theatre, the play may not be put on in America before July, 1923.

## "CABARET GIRL" TO TOUR

LONDON, Nov. 27.—A new company will be sent on tour with "The Cabaret Girl" about Christmas time, by the London Musical Comedies Production, Ltd., under the direction of T. C. Wray. Leo Franklin will be seen in the leading role.



**Al Smalley** will be seen in a new act shortly.

**Rouge and Rose** opened in New York at Keeney's in Brooklyn this week.

**Mabelle Roman** will be seen in a new act shortly on the Keith Circuit.

**Elsie Janis** has been held over for a second week at Keith's, Philadelphia.

**Billy Curtis**, vaudeville agent, left town for a few days to regain his health.

**Finley and Swift** have been added to Calvert and Shayne's new production act.

**Florence House** has been signed for Max Ford's Revue, playing the Keith time.

**Joe Moore**, who holds several titles as an ice-skater, will enter vaudeville shortly.

**James C. Morton** and his family will continue with the unit show, "Steppin' Around."

**The Ryan Sisters**, harmony singers and dancers, joined the Johnny Ford revue last week.

**Connie Almy** joined the Billie Shaw Revue at the Beaux Arts in Philadelphia this week.

"Taps" is in receipt of another check from a society leader that is intended for Tappe.

**Dan Healey** has written a new newsboy act which will be seen in vaudeville shortly.

**Ruby Howard**, singing and dancing ingenue, joined Anton Scibilia's "Yankee King" last week.

**Lillian Pearl**, rag singer, was booked into the show at the Nixon Grill, Pittsburgh, this week.

**Belle Bennett** is playing the leads with the Forsyth Players, a stock company at Atlanta, Ga.

**Ruby Cahn** was booked into Harry Walker's Revue at the Century Roof, Baltimore, this week.

**Ray Raymond**, formerly of musical comedy, opened on the Poli time last week at the head of a new act.

**Richard Travers** returned to New York last week after an absence of three months in Florida.

**Milt Collins** began a tour of the Orpheum circuit at the State-Lake theatre in Chicago on November 26th.

**Chad and Monte Huber** will be seen in a new dancing act, which they will open in after the holidays.

**Frank Van Hoven** will sail for England early in January where he is booked for all of next year.

**Katherine Murray** opened for a tour of the Keith time at Proctor's Twenty-third street theatre on Monday.

**Louis Scott**, the western vaudeville manager, was in town last week to look over new acts for his circuit.

**Marie Burke** has fully recovered from her recent illness and has resumed her role in "The Lady in Ermine."

**J. H. Lubin**, general booking manager for the Loew circuit, was confined to his home all last week with a severe cold.

**Alfred Stobbi**, juvenile tenor, has joined the Freemont Benton act, having been placed through Leona Spielberger.

## ABOUT YOU! AND YOU!! AND YOU!!!

**Watts and Reingold** were placed with Jack Reid's "Carnival of Fun" at the Englewood last week and scored a big hit.

**Trixie Kling** has been signed for the prima donna role in the new revue being prepared for the Rockwell Terrace, Brooklyn.

**Huston and Palmer** are out of the Rolfe Revue, and will return to vaudeville with their former act, "The Old Flirt."

**Matty Scanlan** opened Monday night in Philadelphia with "Steppin' Around," taking the part formerly played by Dan Healey.

**James Hughes**, formerly of the Shubert vaudeville offices, has been appointed treasurer of Poli's, Washington, D. C.

**Eva Brady**, who left the "Follies" several months ago because of poor health, is reported to be mending rapidly out west.

**Jack Singer**, producer of the unit show, "Hello, New York," who was in town last, left on Saturday to rejoin his show on tour.

**Catherine Carter** is now playing a prominent role in support of Leo Ditrichstein in "Under False Pretenses," now in Chicago.

**W. Wallace Ham**, after an absence of a few years, has returned as the head of the Vitagraph publicity department, succeeding C. F. Hodge.

**Pap Reklaw** advises that **Bell Bruce** is not to leave his thought transmission act and announces that she is to go to Australia with him shortly.

"Memories," the sketch-quartette, managed by Paul Hepner, will open for a tour of the Middle West in Flint, Mich., on December 17.

**Ben Meroff** is back at the Maryland Theatre, Baltimore, where with Lloyd Ibach's band he is again scoring one of the hits of the bill.

**Walter Manthey** and company, who are playing Junior Orpheum time, had an open spot in their route and filled four days at the Chateau last week.

**Madeline La Verne**, the dancer, has been signed to do several dances in a new screen play, "The Cabaret Girl," which is being filmed by Beaux Arts Productions.

**Lew Payton** is grooming a new production act for vaudeville. It is called "Eight Spades," and will be done by eight negroes, five girls and three men.

**Swan Wood**, who has been featured in a number of musical productions, is returning to vaudeville and will head a new dance production act prepared for the Keith time.

**Caterina Marco**, seventy year old prima donna, is playing her fourth consecutive month in Hockey and Green's "Favorites of the Past" on the Keith time.

**John Meehan**, general stage director for George M. Cohan, is playing the role of Sir Percy Beauchamp, in the Chicago production of "So This Is London."

**Augustin Duncan** and **Sam Mann** are to play the leading roles in the new Aaron Hoffman play, "Give and Take," which opens in Scranton on Thanksgiving Day.

**Charles Grimes** has been engaged for a leading role in "Moonbeams," the new musical play by Harry Delf, which is to be produced by the author in association with Lew Cantor.

**White and Mills**, dancing team, and **Claudia Preston**, prima donna, were booked into the new revue at the Hotel Richmond, Richmond, Va., this week by Harry Walker.

**Harry R. Knudson**, formerly a newspaperman, has been appointed as assistant general manager to A. T. Sparrow, general manager of the Strand Theatre, Washington.

**The Fields and La Adelia Trio**, which includes Master Eugene, "The Boy Caruso," have returned to Chicago, after playing a few dates in Michigan for the Carrell agency.

**Jack Connors' Revue** with **McDonald and Plunkett** opened Monday at the Lyric Theatre, Richmond, Va. Others in the act are Stark Patterson, Helen Oakes, and the Chanley Sisters.

**Ben Erway**, formerly juvenile at the Alcazar, San Francisco, is now a member of the Wilkes Players, at the Denham stock, Denver, in "The Beautiful Liar," the present attraction.

**Charles L. Carrell**, the Chicago vaudeville agent, was at Detroit Tuesday of last week for the meeting of the board of directors of the Michigan Picture Theatre Owners Association.

**Wallace Ford**, juvenile in "Abie's Irish Rose," was married Monday to Miss Martha Haworth, also of the same company. She is the daughter of William Haworth.

**Count and Countess Edmund Zichy** are appearing at the Ritz every Monday night in their "Cercle Connu." Doug Fairbanks and Mary Pickford are prominently featured as patrons.

**Nellie Butterfield** has been engaged by the Selwyns for one of the three women principals in "Johannes Kreisler" in which Ben Ami is to star. The play will open at the Apollo theatre, New York, on December 18th.

**Frank Hurst**, last seen with Connie O'Donnell, has teamed up with Eddie Vogt in a new act, owing to Connie O'Donnell's serious illness which is keeping him confined in the hospital in Denver.

**Eddie Parks**, of Grace and Eddie Parks, is convalescing at his home in New York, following an operation for appendicitis. He is not expected to resume his act before the early part of December.

**Walter K. Hill**, general press representative of the Columbia wheel, was in Chicago for a short time recently, making Milwaukee out of Chicago and then going to Indianapolis en route for New York.

**Willard Jarvis** and his new bride arrived in Chicago last week from Memphis, Tenn., where they were married Nov. 12. The Jarvis revue was at the Chateau Theatre the "last half" of last week (Nov. 23-25).

**Anna Luciano**, formerly of the Keith press department, is now secretary to Walter J. Kingsley, general publicity director for the Keith circuit, succeeding Anna Sherritt, who resigned recently to go abroad.

**James Cahill** has been appointed general press representative for Henry Baron, and will handle the exploitation of "The Rubicon" now touring the "subway circuit," and the forthcoming production of Andre Picard's "Mon Homme."

**Henrietta Byron**, who was compelled to retire from "Sally, Irene and Mary," on account of illness, has fully recovered and rejoined the show last week. Denise Corday played Miss Byron's role during her enforced absence.

**Billie Shaw** with her new revue of fourteen people opened an engagement on Monday night at the Beaux Arts Cafe, Philadelphia. There are six principals and eight girls in the revue, with Josephine Lavoie and Lester Lane featured.

**Bertram Shreim**, formerly of the Orpheum circuit purchasing department in Chicago, arrived in New York last week to join the booking staff in the Palace theatre building. He will continue here as a member of Frank Vincent's staff.

**Wade Morton**, advance man for "The Cat and Canary" company touring the south, was married last week to Miss Jean Arnold, playing on the southern Keith vaudeville circuit. The ceremony was performed in New Orleans.

**George MacFarland**, **The Howard Brothers**, **Frank Fay**, **Green and Blyler**, **Max Hoffman, Jr.**, and **Norma Terisa**, **Olympia Desvall & Co.**, and **Jack Strause** appeared at the Sunday night concert at the Winter Garden, this week.

**Frank Helms**, who has played Indianapolis, Toledo and Cleveland for the Chicago Pantages office, is back in town and is assured that he will open on the circuit proper shortly. He is credited with immense success in the cities played.

**Hart, Wagner and Eltus** will dissolve their vaudeville partnership next week, and Jack Hart will be seen in a new act with Eugenie Kern, who is the present "Eltus" of the three act, written by James Madison and John P. Medbury, the columnist.

**Jay Dillon and Betty Parker** are reopening in their act at the Coliseum this week. Miss Parker (Mrs. Dillon) was forced to cancel last season because of expected child birth. The child died ten minutes after it was born and Miss Parker was ill for several months.

**Frank Cruikshank** is back in the Shubert fold again, the contract with Douglas Fairbanks being off, after he was signed at a salary of \$100,000 per year. After a disagreement with a brother of Douglas, Cruikshank is said to have cancelled his contract.

**Peter Gridley Smith**, who is on leave from the Marshall Neilan executive staff, is general director of publicity and exploitation for Douglas Fairbank's "Robin Hood," now playing at the Lyric Theatre. Smith is arranging a line of publicity for the picture's opening in Boston, Christmas week.

**Jack Madine**, well known in theatrical circles, opened his new dance place, Midway Gardens, Brooklyn, last Saturday night, and celebrated the event with a buffet supper. Many show folk appearing in local theatres dropped in to look the place over and wish Jack the best of luck in his new venture.

**Margie Coate**, **Joe Cook**, **Alexanders** and **John Smith**, **Julius Lenzberg** and **Orchestra**, **Walters and Walters**, **Renee Roberts & Geirs-Dore Syphonists**, **Charles (Chick) Sales**, **Seven Arabian Nights**, **Marion Murray and Company**, **Rolls and Royce** and **Berns & Partner**, took part in the B. F. Keith Sunday concerts at the New Amsterdam Theatre last Sunday.



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THE WONDER SONG!

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Great Ballad—Wonderful Melody—Charming Lyric

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A CRY SONG

Yes—and even better than "SORRY I MADE YOU CRY"

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A sure fire applause hit! Get it Now!

JESSE CRAWFORD

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**AL JOLSON**

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**TOOT, TOOT, TOOTSIE  
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JUST RELEASED. GET IT NOW!

**ALL MUDDLED UP**

A Snappy Syncopated Song For Fox Trotters

Words and music by PERCY WENRICH

Another "Wang Wang Blues" by the same writers  
HENRY BUSSE, HENRY LANGE and LOU DAVIS

**HOT LIPS**

Featured by TED LEWIS and his Band in the 1921 "Greenwich  
Village Follies"



# MELODY LANE

## GRANT CO. ACCUSES MUSIC MEN OF BAD BUSINESS METHODS

**Syndicate Writes Publishers That It Is Considering Discontinuing Music Departments in All Its Stores—Charges Them With Unfair Methods and Suggests New Price List.**

The W. T. Grant Company, which operates a string of about fifty syndicate stores, in the majority of which music is sold, is the latest to file a protest against the manner in which some of the publishers are conducting business, and in a letter sent out last week to the music men, declare that it is seriously considering the abolishment of the music department in all its stores.

The cut in price of music made by the McCrory stores evidently was the principal cause for the letter, which, while advocating a new price scale for music, states that the Grant Company is not in favor of reducing the retail price of music below twenty-five cents and believes that a cut to twenty cents will not increase sales to a point where the difference in price will be overcome.

The Grant Company suggests that music be put into three classes—popular, to be sold to the stores at nine cents per copy and retailed at fifteen; classical and high-grade numbers, at fifteen and sold at twenty-five and all classical music to be sold at twenty cents and retailed at thirty-five.

This suggestion is new and might work out satisfactorily, although it is difficult to see just how it could be handled, the general opinion of music men being that it would involve matters worse than ever.

The price matter in music has for years been the big trouble in the business, starting away back in the days when the Woolworth syndicate handled songs which they retailed at ten cents per copy.

The continual force of cutting in the wholesale prices finally resulted in the removal of the music from all the Woolworth stores. The letter of the Grant Company is reproduced herewith:

"We have become so dissatisfied with the way music business is being conducted by a large percentage of the publishers at present, that we are seriously considering discontinuing the department in the Grant stores.

"We feel that these methods are not in keeping with good business and puts this

department far below the standard of our other departments; that unfair methods and unfair competition are being encouraged and that the few of us who are still attempting to conduct this business in a high-grade business way are getting the worst of it, instead of getting the protection we rightly deserve.

"The music business amounts to such a small percentage of our entire business that we would never miss it, and we really believe that our stores' sales would increase rather than decrease by the change, for this valuable space could be used to great advantage to show other merchandise. The sales in this department are the smallest of a number that the writer buys for and yet it causes us more trouble than all the others put together, owing entirely to loose, unfair and unbusinesslike methods of many of the publishers, and unless there is a change for the better, in the very near future these departments will be discontinued for this reason alone, as what little we do get out of them is not worth the continuous wrangle and trouble at present.

"It seems too bad that the few reliable publishers should have to suffer for the misdeeds of others, and you will know when you read this letter which side you are on. As you know, we have not been in favor of reducing the price below twenty-five cents, but, as the break has evidently come, we are just as much opposed to a twenty-cent price, as we do not feel that this will increase the sale of music enough to offset the difference in price.

"We believe that music should be put in three classes—first, all popular music, costing nine cents, to sell at 15 cents; second, all classical, high-grade ballads, etc., costing 15 cents, to sell at twenty-five cents; third, all production numbers costing 20 cents, to sell at 35 cents. Very truly yours,

"W. T. GRANT COMPANY,  
"W. E. Noyes, Purchasing Department."

### HONOR FOR FRED FISHER

Fred Fisher was presented with a set of resolutions mounted in a large gilded frame by the Sidney Ascher Camp of the Modern Woodmen of America, of which organization Fisher is a member. A dinner was held for the occasion of Fisher's twentieth anniversary as a song writer, some days ago, and the resolutions were adopted then.

The document reads in part: "Fred Fisher... has devoted himself to the cause of mankind by composing and publishing songs and melodies designed to bring cheer and to ease the burdens and cares of life. ... The World's Greatest Composer of Popular Songs." Reproduced on the parchment is a list of songs written by Fisher.

### SPECHT WRITES A SONG

Paul Specht, musical director, has written a novelty fox-trot ballad entitled "That Spirit Melody," which is the first song to which his name has ever been attached. The song having been composed while Specht was dabbling in spiritualism, it is supposed to have been written under unusual conditions, and was cause for his picture being syndicated all over the country in many newspapers. The song is melodious, has a well written lyric and should do well with both singers and orchestras.

### BRITT IS EASTERN REPRESENTATIVE

Addy Britt is now Eastern and Northern sales representative for Waterson, Berlin & Snyder, Inc., covering the Eastern States in the vicinity of New York and parts of Canada. For several years Britt was well known as the Southern sales representative of the music house.

### ROSEN BACK FROM TRIP

Maurice Rosen, Eastern sales manager and mechanical man for Jerome H. Remick & Co., returned last week from an extensive trip through Pennsylvania and other Eastern States.

### HARRIS RELEASES NEW ONE

Chas. K. Harris has released a new fox-trot ballad entitled "Somebody Loves Me" recently taken over from the writers, Creamer and Layton.

### BESSINGER WITH ANSONIA CO.

Edward Bessinger has been appointed publicity man for the Ansonia Music Publishing Co. and is attaining good results for their publications.

### CHARLES WARREN IN NEW YORK

Charles Warren, London representative of M. Witmark & Sons, arrived in New York last week. He will remain in the United States about two weeks.

### MITCHELL SUES THE BROADWAY

The Broadway Music Corporation is named defendant in an action started against it in the Supreme Court of New York County by Sidney D. Mitchell, who is suing for a total of \$5,904.17 alleged to be due him for salary and royalties as per written agreement entered into between him and the publishers. Goldsmith and Fraenkel, of 52 William street, are attorneys for Mitchell.

In the complaint filed through his legal representatives Mitchell states that in August, 1921, he signed an agreement with the Broadway Music Corporation whereby he was to receive a weekly salary of \$50 as a writer of words and material in connection with the Broadway's publishing business. This was to incur no royalty obligations, and the contract ran from September 1, 1921, inclusive, until September 1, 1923.

Another contract was signed in which the publishing house agreed to pay Mitchell \$100 per week for his services as a writer in connection with the creation and perfection of musical compositions, words and music, on a royalty basis, under conditions agreed to. This amount was to be paid in addition to the \$50 a week mentioned above and the term of contract ran from September 1, 1921, to September 1, 1922, inclusive.

As per terms of the above agreement, it was also stipulated that if the royalties collected by Mitchell did not total \$10,000 in the year's time the contract ran, the Broadway Music Corporation was to advance to Mitchell within forty-five days after September 1, 1922, a sum sufficient to make Mitchell's income, including the \$100 per week, \$10,000 for the one year period.

Mitchell alleges that the royalties due him for the year amount to \$12,800, and that he received from the publishing concern \$7,520.83, which left a balance due of \$5,079.17, including interest from the 15th day of October, 1922. In addition to the above sum due Mitchell for services and royalties, he is claiming \$825 as the balance due him for royalties that have accrued since September 1, 1922, the total of which amounted to \$1,650 and of which he received \$825. This brings the total amount claimed by Mitchell to the sum sued for, \$5,904.17, plus interest from October 15, 1922.

Mitchell and Lew Pollack, who is suing for \$200 for one week's salary, constituted the house staff of the Broadway Music Corporation's writers until two weeks ago when both severed their connections with the organization.

### WILLIAMS PUBLISHING

Frankie Williams, former New York representative of Will Rossier, Chicago publisher, has gone into the publishing business, with offices in the Astor Theatre Building. His first number, written by himself is entitled "The Four Leaf Clover (My Mother Sent From Ireland)".

### TOT SEYMOUR FREE LANCING

Tot Seymour has severed her connections with Waterson, Berlin & Snyder, Inc., as a staff writer of material, which position she has held for the past two years. Miss Seymour announced her intention of free lancing.

### DAVIS OPENS BOSTON OFFICE

Joe Davis returned last week from Boston, where he opened a local office, with Jack Ferris in charge, as the Triangle Music Company's representative. The Triangle company is planning to open in all the large cities.

### ROSE WITH HARRY VON TILZER

Jerome M. Rose is now connected with the Harry Von Tilzer Music Company in the capacity of manager of the Band and Orchestra Department.

### NEW HOME FOR FIDELITY

The new home of the Actors' Fidelity League, on the third floor of 17 East Forty-fifth street, was formally opened Sunday afternoon, with a housewarming between the hours of 3 and 6 o'clock. The new suite of the Fidelity consists of five large rooms facing south. About two hundred guests were present to whom refreshments were served by the house committee.

Brief addresses were made by Henry Miller, president of the League, Blanch Bates, chairman of the executive committee; Otis Skinner of the board of directors and Howard Kyle, secretary. The keynote of the speeches were in regard to the relationship of actors and managers, and that it shall be one of consideration.

Many in the theatrical and allied professions were present including: Ina Clair, Ruth Chatterton, Louis Mann, May Irwin, Samuel Shipman, George Creel, Robert Vaughn and Mr. and Mrs. Gottlieb, owners of the Columbia Theatre in San Francisco.

### HIRSCH GETS \$750 VERDICT

Louis Hirsch, composer, won a verdict of \$750 in the Supreme Court last week in his action for \$100,000 against the American League Baseball Club for his ejection from the Polo Grounds on May 20, 1920, during a baseball game between the Yankees and the Detroiters.

The baseball club's representatives said that Mr. Hirsch had changed his seat several times in violation of rules which were made to prevent gamblers from operating. Mr. Hirsch said that he had changed his seat twice, once when smoke from a pipe of a fan annoyed him and again when one of the special policemen stood in front of him. Hirsch said that he was lifted out of the seat and rushed out of the grounds.

On hearing of the verdict Hirsch said: "I am glad that I have been vindicated. I shall contribute the money to charities." Victor Herbert testified as a character witness for Mr. Hirsch.

### SOCIETY DIRECTORS MEET

The regular monthly meeting of the board of directors of the American Society of Composers, Authors and Publishers took place Thursday, November 23, at the society's rooms in West Forty-fifth street.

The most important matter discussed was the radio broadcasting stations and the licensing of same. This is considered the biggest thing undertaken by the society since it was organized, as the radio condition means a nation-wide campaign undertaken simultaneously.

Additional applications for license to perform the society's music over the radio stations are being received daily from all parts of the country.

### FIRST SONG IN NEW PALACE

CLEVELAND, Nov. 27.—The first number to be played in the new Palace Theatre here was "Coal Black Mammy." According to the program "Star Spangled Banner" was to be the first but in order to get the crowd of people from the lobbies and lounges word was sent to the orchestra leader to play something popular to get the people into their seats. W. F. Dugan, the leader, then had his orchestra play "Coal Black Mammy."

### SONG IN "BOOTLEGGERS"

"All Muddled Up," Percy Wenrich's novelty song is being sung in the new show "The Bootleggers," at the 39th Street Theatre. "The Bootleggers" is a farce comedy and "All Muddled Up" is the only song in the show.

### STASNY ON WESTERN TRIP

A. J. Stasny is making a western business trip which will take in all of the large towns and cities between New York and the Western Coast.



# BURLESQUE

## NEW THEATRES FOR MUTUAL CIRCUIT

### PLANS FOR MID WEST HOUSES ON

Billy Vail, now of Cleveland, and his partner, Jas. McGrath of Chicago, spent several days in New York last week, most of the time they were at the headquarters of the Mutual Circuit. They left for the West Friday night.

These two young theatrical managers have several houses on the Mutual Circuit, including the New Empire, Cleveland; the Garden, Buffalo; Gayety, Louisville, and the People's, Cincinnati. They also have houses in several other cities, which will play the attractions of the Mutual Circuit very shortly. It is said that Vail and McGrath have houses under lease or option in Toronto, Hamilton, St. Louis and Chicago.

Vail was called to Cleveland to take care of some business Friday but will return to New York the latter part of this week, at that time it is said that he will be in a position to give the names of the new houses that will go over to the Mutual Circuit.

The "Girls Ala Carte," which takes the place of the "Limit Girls" on this circuit is now in rehearsals and will open within a week or two. Harry Emmerson will have charge of the show, managing it, but will not work in it. Eddie Dale will be the featured comedian.

Holyoke will play the Mutual shows until further notice. The "All Jazz Revue" open it Thanksgiving Day, playing there three days. This will be a three day stand, the shows going there from Boston, laying off the first three days of the week. According to the route last Saturday the shows will lay off the week following and then go into the Olympic, New York. It was learned, however, from one of the officials of the circuit, that the lay-off week would no doubt be filled in shortly. It is said that Bridgeport will play the shows for a week, in case it does, the shows will go from Holyoke to Bridgeport and then into New York.

Al Singer and Dan Dody will leave New York Friday for the West. They will take a trip around the circuit, visiting each show and house. It will be a tour of inspection. If the houses need fixing or any changes, they will make recommendations. They will also censor the shows. It is said that there are some shows on this circuit that have become careless about material and principals, as well as going short on chorus girls. All these matters are to be looked into by Singer and Dody.

### COLUMBIA SHOWS AT MAJESTIC

PORT HURON, Mich., Nov. 27.—The Majestic is playing the Columbia Amusement Company attractions. Ed Daly's "Broadway Brevities" played the house a week ago Sunday and "The Follies Of The Day" played it last Sunday. Both shows did very well. They are booking the house direct, not through the Columbia office. The shows close in Detroit Saturday night, and play Port Huron Sunday matinee and night on the way to Toronto.

### CLOSING WITH WILLIAMS' SHOW

Richard Lloyd and Cliff Norman close with the Mollie Williams Show next week at Miner's Empire in Newark. Mr. and Mrs. Billy Walt join the show there. Several other changes are to be made in the cast.

### GEFFEN IS PARK PRESS AGENT

Yetta Geffen has been appointed press agent of the Park Music Hall, she succeeded Neil Kingsley.

### BOHEMIAN NIGHT AT CLUB

The second Bohemian Night at the Burlesque Club, proved a bigger success than the previous Sunday night. The club rooms were crowded when the entertainment started.

Those who appeared were The Original Moonlight Serenaders, Harry Ginsberg, Davey Clien, Samson Cohen, Harry Simkin and Ben Goldstein. Artie Leeming, Arthur Mayer, Louise Wright, Al Watson, Phil Sheridan and Vivienne Henshaw. Meyer Harris, Paradise Kiddies, Horace Golden, Harry Hastings and Viola Sheldon, Frank X. Silk, Diamond City Four, J. Wallace, F. Hurst, Jas. McNelis and Jim McLaughlin, Singer and Malley, Alice Fowler, Ben Howard Platt and Fokine Ballet.

Next Sunday night will be called Wonder Night. A number of big novel features will be arranged in addition to an array of talent.

### SCHUBERT BACK FROM EUROPE

Hughie Schubert, song writer and musical director, of the Star and Gayety Theatres, Brooklyn, arrived in New York from his seven weeks' trip in Europe last Friday, on the S. S. *Mauretania*. Schubert left these shores on October 3, and visited several countries while away, besides spending some time with his mother and brothers in Prague.

Schubert was banqueted at his apartment by Dave Sidman and many of his friends on night of his arrival in New York.

### CLOSE WITH "BIG JAMBOREE"

MILWAUKEE, Wis., Nov. 26.—Burke and Lilette closed with James E. Cooper's "Big Jamboree" at the Gayety here last night.

Alice J. Edwards, who had been in the chorus, has been assigned to the ingenue role. According to Frank Hunter, Lew Kelly and Manager Oberworth, Miss Edwards surely has "put it over."

Burke and Lilette who had a non-cancellation contract secured their release and will open in vaudeville with a jazz band.

### CORINNE ARBUCKLE RESTING

Corinne Arbuckle writes from Cleveland, O. "After four weeks of negotiating with Hurtig and Seamon, I have secured my release from the "Greenwich Village Revue" and am now taking a much needed rest in Cleveland. Mail from my friends will reach me at the Hannah Apartments."

### "GAIETY GIRLS" BREAK RECORDS

According to Grif Williams, his "Gaiety Girls" with Benny Small and Ed Welch are breaking all kinds of records on the Mutual Circuit this season. He states that his show holds the week record at the Garden, Buffalo, and the Park, Utica.

### PARTY FOR VIOLA BOHLEU

A birthday party was given Viola Bohleu of the "All Jazz Revue" last week in Utica, at the Hotel De La Noro. Those present were Ethel Bartlett, Bess Palmer, Louise Griswell, Olive Busby, Jack Starb, Van Smith, Nate Busby and Walter Marion.

### BOB McKEE IN DETROIT

DETROIT, Mich., Nov. 23.—Bob McKee, former manager of the new Jackson Hotel, Chicago, is now in this city, where he is handling Metropole, Astor and Interurban hotels. He is catering to burlesque people.

### FOX IS ACADEMY MANAGER

Harry Fox closed as treasurer of the Majestic, Jersey City, to accept the management of the Academy, Scranton, last week. Julius Stern formerly his assistant is now the treasurer of the Majestic. Tommy Murphy is the assistant treasurer.

## JACK REID MAY SWING TO MUTUAL

### NOW HAS UNIT SHOW

Rumors are flying thick and fast to the effect that several of the ex-burlesque show owners now with the Affiliated, who had closed or were about to close their unit shows would shortly be seen on the Mutual Circuit. When seen Monday one of the officials absolutely denied that there was any truth to the story. He said that the circuit was not considering any of these men with the exception of one.

When asked if this one particular man was Jack Reid, the official stated that he was the one, that if Reid applied for a franchise and it was possible to grant one, Reid would be the one man to get it.

It was learned, however, from another source that Reid had been in touch with the Mutual Circuit and that as soon as he was ready to put a show on that circuit room would be made for him.

Jack Reid's "Record Breakers" always was up at the top of the list of the American shows year in and year out. Reid always had a show that did business on the American Circuit and he no doubt would be an asset to the Mutual Circuit. According to reports Reid has lost a fortune this season on the Shubert Circuit. He is playing Detroit this week, where he may make a little money, but after this week it is not certain how far he will go and it would not be surprising to learn that he will be seen on the Mutual Circuit before many weeks go by.

It is also rumored that Jack Singer will be seen back on the Columbia Circuit, if not this season, he will again have a show on that circuit next season it is said. His show is still out and is playing St. Louis this week, but Singer is in New York and expects to close the show Saturday night.

### DAUGHTER FOR THE FREELS

PITTSBURGH, Pa., Nov. 20.—Mrs. Joe Freel, well known in burlesque, became the mother of an eight-pound girl at her home here recently. Both mother and daughter are doing well, with father Freel awaiting the recovery of his wife to enable her to troupe again.

### AL TINT FOR BURLESQUE

Al Tint, the yodeling minstrel who is this season with Gus Hills' Minstrels, has had several offers from burlesque managers for next season. Tint will accept one of these offers and will be seen with one of the Columbia Circuit shows next season.

### DANNY MURPHY RECOVERS

Danny Murphy, principal comedian with "Temptations of 1922," was out of the cast last week at the Majestic, Jersey City. He was confined to his room at his hotel on account of illness. He is back with the show at the Bronx this week.

### BUSTER SANBORN IN ACT

Buster Sanborn, soubrette of the "Run-away Girls," broke in a new singing and talking act with Chas. Lane, one of the comedians, last week at the Gayety, Brooklyn. The act went over big.

### BILLY SPENCER CLOSING

Billy (Grogan) Spencer who is working opposite Billy Watson in his "Beef Trust," will close with the show in Baltimore next week.

## "KNICK KNACKS" HASTINGS SHOW IS ONE OF THE BEST

In a "Silk stocking" revue of "Up and Down Broadway," the programme of Harry Hastings' "Knick Knacks" reads. While the silk stockings were not much in evidence Monday, the pretty dimpled bare knees were a good substitute.

Hastings' show this season is one of the best all around shows he has brought into the Columbia in many moons, in fact, it stands up with the best. He has a great cast, a wonderful scenic and electrical production, and costumes of gay colors with novel designs.

The book called "Here and There," is in nine scenes. There is catchy music and funny situations, clever specialties and fine dancing.

Frank X. Silk is the principal comedian. Silk is a slow, easy going tramp, who is funny and entertaining. He wears many comedy suits, opening with an extra large might dress suit and collar. Silk's work is exceptionally good. Kenneth Christy with an excellent negro dialect, cleverly portrays a black face role.

Dick Hulse, a big, good natured looking chap, does a "boob," and handles it in an amusing manner.

There is Kitty Warren, a very clever little woman. She is a new Kitty Warren to us this season, no more the rough, dashing soubrette we have seen in the past. She is now playing the "leads," working in an entirely different style. She is more dignified, but still just as fascinating as ever.

Miss Warren can put over a number, she is a fine dancer, reads lines unusually well and is a dandy "straight" woman. She bubbles over with personality and sparkles with talent. Her wardrobe is beautiful.

Madlyn Worth, one of the prettiest and best formed young women in burlesque, is another member of the cast that stands out. Miss Worth is a very attractive blonde, and a type that burlesque patrons like to see in a show. She has a pretty smile and a charming way of working. She is well placed in the show, and her work has improved since we saw her last. She does a specialty this season that goes over very well. Her dresses are of beauty in design and color scheme.

Jean Carr, a dainty little brunette, easily danced her way into favor. She put her numbers over in fine style and did well in the scenes. She is a very pleasing little person, and wears dresses that are most becoming to her.

Lew Denny is doing the "straight" and is in most of the scenes with the comedians, working up the comedy. He is a neat appearing young fellow and a good "feeder."

Bob Carney, a young dancing and singing juvenile, is seen at his best in these numbers. He also appears in some of the scenes.

Frank Vetrano, George Namoli and Joe Lang are doing bits, but are used principally for their singing, in numbers and their specialty.

The first comedy scene is the "She won't take it" bit offered by Silk, Denny, the Misses Worth, Carr and a chorus girl. It went over for laughs. Another comedy scene followed with Miss Warren in a rolling chair and Kenneth Christie as a colored porter. This turned a fine comedy bit, and it was well handled by both Miss Warren and Christy. Silk and Denny in a comedy talking bit were very amusing.

The "bootleggers" bit pleased as it was offered by Silk, Hulse, Christy, Lang, Vetrano and Namoli.

Miss Worth, in her singing specialty in one, was successful. She offered three numbers and finished with a neat little dance.

Miss Warren as a boy, dressed in a dress suit and silk hat, opened her specialty with a song, assisted by Denny, Namoli, Lang and Vetrano, all in dress suits. She then sang a number alone and finished with a corking good dance. This little lady went over big. Miss Warren makes a wonderful boy, can wear a suit of clothes better than many well dressed actors, and is, in fact, one of the best we have seen doing a boy part at the Columbia.

The "Hold Up" bit was done by Hulse, Carney, Lang, Vetrano, Namoli and Miss Carr. It went over very well.

The "Circus" scene with the African Dodger bit, was offered by Silk, Denny, Hulse, Vetrano and Miss Worth. It proved a fine comedy scene.

Miss Warren offered her Hawaiian number with the girls very nicely and the number went over big.

The Three Syncopators scored in their singing specialty in one. They did three numbers and sold them well. They make a nice appearance in tuxedo suits.

Miss Worth pleased in her Indian number, "Hiawatha," with the girls getting over very nicely.

The "Honeymoon Song" of Miss Warren and Denny was beautifully staged. It shows them alighting from the rear end of a Pullman, going down to the center of the stage, surrounded by the chorus and other principals. They return to the car and later are shown in a stateroom, in their silk pajamas.

This is the finale of the first part, and about the best finale we have seen at the Columbia this season.

The "Fountain of Youth," which opens the second part, is another elaborate scene with novel effects. In the scene, Carney and Miss Carr do their dancing specialty, backed up by the chorus. The offering is very graceful and more than pleased.

"Knick Knacks" is a fine entertainment. It is pretty to look at, has enough comedy to keep the audience in a fine humor. It has pretty girls, handsome costumes and is a well balanced show. Hastings should get money with it this season.

SID.



# DRAMATIC and MUSICAL

## "VIRTUE?" AT THE BAYES IS A CONFUSING PLAY

"VIRTUE ?," a drama in three acts by William Everett, presented by the Empire Play Company at the Nora Bayes Theatre on Thursday evening, Nov. 16th.

### CAST

Brooks ..... Ben Hendricks  
Dorothy Palmer ..... Flora Murray  
Ned McCormack, Jr. .... William Williams  
Daniel Greene ..... George MacQuarrie  
Richard W. Green ..... Henry G. Sell  
Eleanor McCormack ..... Pauline Armitage  
Shirley Malcolm ..... Laura Arnold  
Governor Malcolm ..... Clarence Handysides  
Topsy ..... Marion Hutchins  
Robert Duncan ..... Frank Sheridan

Rather amateurish and confusing is this initial effort of William Everett, an attorney, who assumes the dual role of producer and author. The theme is an honest enough effort, based on an attack of political corruption in a Southern state, but, unfortunately, the theme is the only "virtue" which the play possesses.

The story is that of a stalwart young district attorney running for judge. A corrupt governor and a villainous newspaper owner are the central figures about whom sundry lesser ingredients are mixed together to provide entertainment, but fall short. The basic elements of the plot are never made quite clear to the audience. There are spots in the last act where a certain surface suspense has been created, but the reason is not evident, and, therefore, the play just skids along and does not seem to get anywhere in particular.

Pauline Armitage and Frank Sheridan appeared to unusually good advantage, with the rest of the players doing their best with the material on hand.

## "TEXAS NIGHTINGALE," ZOE ATKINS' PLAY AT THE EMPIRE

"THE TEXAS NIGHTINGALE," a comedy in three acts, by Zoe Atkins. Produced at the Empire Theatre, on Monday evening, November 20.

### CAST

Kitty Mulberry ..... Lizzie McCall  
Steven Tillerton ..... Cyril Keightley  
Walter Prescott ..... Perce Benton  
Brasa Canava ..... Jobyna Howland  
Raymond Tillerton ..... Percy Helton  
Inez ..... Beth Varden  
Sascha Bloch ..... Georges Renavant  
Count Houdonvi-Bloch ..... Paul Porcasi

Miss Atkins' new comedy arrived from Chicago recently where it played an unsuccessful engagement under the title of "Greatness." Nevertheless the play is one of the best from the pen of the playwright and the rejection of a play by a Chicago audience doesn't seem to mean a thing anymore, in so far as the merits of the play are concerned.

Jobyna Howland has the leading role in the play, which is that of a temperamental prima donna, and one who is tempestuous as well. Her mind and different changes of mood, conflict with her temperamental son, who also has a touch of genius. The singer is about to marry for the fifth time when she decides that he is not quite old enough. Turning to one of her former husbands, she finds that she has out-grown him in many different ways. Having romances of her own, she also takes part in the affairs of her young son.

Each do not approve of the loves of each other. The boy does not think much of having for a step-father, a youthful foreign violinist; the mother in turn does not approve of her son's choice.

Much of the action is tense and interesting, although at times the play takes on the aspect of a monologue for Miss Howland. There were moments when she did

not seem equal to the occasion and other times it seemed as if only she could have handled the part adequately.

Percy Helton, as the son, gave a satisfactory performance, doing very well most of the time. As a neurotic youth, he created a distinct character. Cyril Keightley, as one of the "husbands" of the "Texas Nightingale," as usual, made an admirable husband. All of the cast contribute toward an entertaining evening at the theatre. The two principal parts are difficult, of course, yet the players are consistent in handling the parts.

## "LITTLE NELLIE KELLY" NEW COHAN SHOW IS DANCING DELIGHT

"LITTLE NELLIE KELLY," a musical play in two acts presented at the Liberty Theatre, on Monday evening, November 13. Written, staged and produced by George M. Cohan.

### CAST

Wellesley ..... Harold Vizard  
Matilda ..... Edna Whistler  
Sidney Potter ..... Frank Otto  
Harold Westcott ..... Joseph Neimeyer  
Jack Lloyd ..... Barrett Greenwood  
Francois De Vere ..... Robert Pitkin  
Jean ..... Dorothy Newell  
Nellie Kelly ..... Elizabeth Hines  
Mrs. Langford ..... Georgia Caine  
Marie ..... Mario Aki  
Jerry Conroy ..... Charles King  
Captain John Kelly ..... Arthur Deagon  
Miss Spendington ..... Marjorie Lane  
Ambrose Swift ..... Mercer Templeton

George M. Cohan's new musical show, "Little Nellie Kelly," which crowded the Tremont Theatre, Boston, to the doors for over three months, came to New York last week, where, at the Liberty Theatre, it will beyond doubts break the big Boston records.

It is typically a Cohan show, words, lyrics and tunes are by George M., and as is usually the case in the Cohan musical shows, is delightful. Clean in comedy, bright as to lyrics, tuneful in melody, and put on with a speed and snap which carries everything before it, the new show is really delightful.

Dancing is the feature, and so many dancing acts appeared, each one of which worked with a brilliancy of style and perfection of execution, that this portion of the show alone was bewildering.

The Lorraine Sisters, Joe Neimeyer, Aileen Hamilton, the Templeton Brothers, Carl Hammer, Cunningham and Marion Saki, were but a few of the many who kept the dancing portion of the entertainment running at lightning speed.

The show is not along the common revue lines, quite to the contrary; it has a story and a pleasing one at that. It tells of Nellie Kelly, the shop girl, with whom a rich young man falls violently in love only to lose her to her girlhood sweetheart, Jerry Conroy, finely played by Charlie King, who is doing the best work of his entire career.

Elizabeth Hines is the "Kelly" girl, and in this role she is delightful.

There is some fun with the mystery plays in the piece, as well as a real thrilling bit over the theft of a pearl necklace. Four are concerned in the plan to rob the rich lady, finely played by Georgia Caine, all of whom were foiled by the clever Georgia, who all the time had it herself, only to reveal it at the play's happy ending. Arthur Deagon, father of "Nellie," was an acrobatic police captain, who made a comparatively small role take much prominence.

There are some clever songs in the show. "You Remind Me of My Mother," a ballad finely sung by Charlie King, and a clever melody number, called "Till My Luck Comes Rolling Along." This song, sung by Miss Hines, Mr. King, Mr. Pitkin, Miss Saki and chorus, stopped the show completely.

Robert Pitkin scored a personal hit as the manager of the dressmaking establishment.

## "L'ADVENTURIERE" BY FRENCH PLAYERS AT THE 39TH ST.

"L'ADVENTURIERE" (The Adventuress), a comedy by Emile Augier, presented by the Shubert's at the 39th Street Theatre on Monday evening, Nov. 13th.

### CAST

Dona Clorinde ..... Mlle. Cecile Sorel  
Fabrice ..... M. Albert Lambert  
Monte-Prade ..... M. Louis Ravet  
Don Annibal ..... M. Fernand Charpin  
Horace ..... M. Charles Gervat  
Dario ..... M. Jacques D'Apolligny  
A Servant ..... M. Parotte  
Cecile ..... Mlle. Rachel Berendt

A thing of paste and powder, as far removed from current theatrical enterprise as its fifteenth century settings are from the customary surroundings of today, is the play in which Mlle. Sorel and M. Albert Lambert inaugurated their two-week engagement at the 39th Street Theatre. The play was most appropriately chosen for the opening and was most artistically presented by the company of French players who accompanied the two stars to America.

The story is of the Dona Clorinde, an adventuress from Madrid, who, aided by her unscrupulous brother, Don Annibal, captivates Monte Prade, a rich old man of Padue. His son, Fabrice, after an absence of many years, returns to the parental roof in the nick of time and by a successful masquerade as a messenger from himself, prevents his father from recognizing him and finally succeeds in foiling the schemes of the Don Clorinde for a life of happy respectability and the hopes of his father for a happily companioned old age, thereby preserving the honor of the family. Set to the music of a great composer this might seem most convincing operatic material. Clothed with the musical cadences of French verse and acted with skill and theatrical resourcefulness, it provided glittering entertainment, but did not deeply stir the emotions.

Mlle. Sorel lightened the part of Don Clorinde with many subtle touches of comedy, and, when occasion demanded, played with passionate vehemence. The other members of the cast gave a charming and most interesting performance.

## "THE LUCKY ONE," NEW GUILD PLAY AT THE GARRICK

"THE LUCKY ONE," a comedy in three acts, by A. A. Milne. Produced at the Garrick Theatre, on Monday evening, November 20.

### CAST

Tommy Todd ..... Romney Brent  
Henry Wentworth ..... Harry Ashford  
Butler ..... Leonard Perry  
Gerald Farrington ..... Dennis King  
Miss Farrington ..... Helen Westley  
Lettie Herbert ..... Gwynedd Vernon  
Lady Farrington ..... Grace Elliston  
Sir James Farrington ..... Robert Ayrton  
Pamela Carey ..... Violet Heming  
Bob Farrington ..... Percy Waram  
Mason ..... Nannie Griffin

The Theatre Guild's second production of the season is "The Lucky One," a Milne comedy, that follows "R. U. R." at the Garrick. Unlike most of the English author's efforts, the new play is not all sugar, and has some unpleasant moments in its composition. He actually attempts to be serious, which is a new departure for the author of "The Dover Road" and "Romantic Age." At times the show appeared to be somewhat in a mixed up mess, but that may be attributed to a few in the cast whose speech was not very clear; or to the new Guild's new director recently from Moscow.

Two brothers and their affairs, attitude toward each other, and other incidents is

what the play is about. Most of this results in a character study of the brothers. Gerald is one of the brothers and Bob is the other; the first has everything in favor, including unusual charm, a golden tongue with ever ready compliments, etc., and has a way with him that is irresistible to the ladies. The second brother is altogether different, having no charm, and must live in the shadow of his relative's cleverness. Gerald has practically won the woman of Robert's desire, but in the end, he wins Pamela back from the "lucky one," and having been in some sort of a jam, sets out for Canada with her and so leaves England and the so-called "lucky one" behind. Friends of Gerald, not believing that Pamela could be won from him, think him a great sport for having retired from the race in favor of his brother. At the end of the show he is being congratulated and is about to leave on a diplomatic errand.

As usual with Milne plays produced here, great care is taken in the selection of a cast that will do ample justice to the clever Milne lines, etc. With two or three exceptions, the cast at the Garrick was equal to the occasion. Dennis King as Gerald, the "lucky one," while he did very well, was somewhat bewildered in the first act or two, as though wading through a lot of stuff he did not understand. Percy Waram as Bob, gave a fine performance. Helen Westley as Miss Farrington did remarkably well.

## JOHN BARRYMORE A GREAT SUCCESS IN "HAMLET"

"HAMLET," a revival of the Shakespearean play. Presented by Arthur Hopkins with John Barrymore in the title role at the Sam H. Harris theatre, on Thursday evening, Nov. 16. Production designed by Robert Edmond Jones, staged by Arthur Hopkins. Music by Robert Russell Bennett.

### CAST

Francisco ..... John Clark  
Bernardo ..... Lark Taylor  
Horatio ..... Frederick Lewis  
Marcellus ..... E. J. Ballentine  
Ghost of Hamlet's Father ..... Reginald Pole  
Hamlet ..... John Barrymore  
Claudius ..... Tyrone Power  
Gertrude ..... Blanche Yurka  
Polonius ..... John S. O'Brien  
Laertes ..... Sidney Mather  
Ophelia ..... Rosalind Fuller  
Rosencrantz ..... Paul Huber  
Guildenstern ..... Lawrence Cecil  
First Player ..... Lark Taylor  
Player King ..... Burnel Dundas  
Second Player ..... Norman Hearn  
Player Queen ..... Richard Skinner  
Lucianus ..... Vadini Uraneff  
A Gentlewoman ..... Stephanie D'Este  
King's Messenger ..... Frank Boyd  
First Grave Digger ..... Whitford Kane  
Second Grave Digger ..... Cecil Clovelly  
A Priest ..... Reginald Pole  
Osric ..... Edgar Stehli  
Fortinbras ..... Lowden Adams

Hamlets have come and Hamlets have gone, good, bad and indifferent, but when it comes to a present-day interpretation of the role of "Hamlet," John Barrymore stands in a class by himself and for the present need not worry of compensation, as there are no portrayals of the Shakespearean role who can measure up to the work of Barrymore in the Arthur Hopkins presentation of this famous tragedy. He excels them all in wit, grace, fire and clarity.

His Hamlet is modern in every sense. His most original contribution to the role undoubtedly lies in his amplification of the unconscious motives of the Prince. He plays the closest episode with the Queen exactly as if it were a love scene. Barrymore plays the role without any of the traditional bellowing and posturing. Particularly he takes the soliloquies calmly.

The supporting cast is ideal with especial commendation due John S. O'Brien as Polonius; Rosalind Fuller as Ophelia; Blanche Yurka as the Queen; Whitford Kane as the First Grave Digger, and Tyrone Power as Claudius.



**B. F. KEITH BOOKING EXCHANGE**

Week of December 4, 1922

**NEW YORK CITY**

Palace—Will Mahoney—Brown & Whittaker—Marion Harris—Ted Lorraine & Co.—Four Aces—Wm. Halligan & Co.

Riverside—Bert Levy—Moore & Freed—Around the Corner—Irving Fisher—Fred Bradna & Co.

Colonial—Herbert's Dogs—Lewis & Dody—Joe Browning—Valerie Bergere—Joe Roberts—Four Phillips—Irene Franklin.

Alhambra—Jack Joyce—Chas. Harrison & Co.—Roger Gray & Co.—Dooley & Morton—Spider's Web.

Royal—Rich Hayes—The Castillians—Geo. Le Maire—Elinore & Williams—Meyers & Hanaford—Janet of France—Gus Fowler—Rule & O'Brien.

81st St.—Bert & Betty Wheeler—Wm. & Joe Mandel—Owen McGivney—Dotson—Beege & Qupes—The Wager?

Broadway—Allman & Harvey—Cecilia Weston—Jimmy Lucas—Miller & Mack.

Jefferson (First Half)—Ring Tangle—Willie Solar.

Franklin (First Half)—Miss America—Rome & Galt.

Coliseum (First Half)—Dooley & Morton—Patricia. (Second Half)—Mignon—Tom Patricia.

Fordham (First Half)—Rae & Emma Dean—Tom Patricia. (Second Half)—Willie Solar—Nash & O'Donnell—Patricia.

Hamilton (First Half)—Margaret & Alvarez. (Second Half)—Dooley & Morton.

Regent (First Half)—Tom Kelly—Watts & Hawley. (Second Half)—Donovan & Lee—Paul Hill & Co.

**BROOKLYN, N. Y.**

Orpheum—The Stanleys—Jack Little—Doris Humphrey's Dancers—Fanny Brice—The Weak Spot—Yvette Ruge—China Blue Plate—Shaw & Lee.

Bushwick—The Hartwells—Chas. Ahearn & Co.—Bryan & Broderick—Al Wohlman—Eddie Foy & Family—Santos & Hayes—Wm. Ebs.

Rivera (First Half)—Healy & Cross—Mel Klee. (Second Half)—Miss America—Tom Kelly.

Flatbush—Franklin & Rhoda—Moody & Duncan—Pressler & Klais—Moss & Frye.

Far Rockaway (Second Half)—Rae & Emma Dean—Rome & Galt.

**BALTIMORE, MD.**

Maryland—The Brians—Lucas & Inez—Chief Capaulican—Four Yellorons—Lillian Shaw.

**BOSTON, MASS.**

Keith's—Elsie Janis—Chic Sale—Walton & Brant—Mme. Letzler—Wells, Virginia & West.

**BUFFALO, N. Y.**

Shea's—Harry Moore—Alice Hamilton—Billy Arlington—B. C. Hillman—Runaway Four—The Son Dodgers—Crawford & Broderick.

**CINCINNATI, OHIO**

Keith's—Yost & Gladys—Margaret Haesler—Walters & Walters—Jack Wilson & Co.—Rafayette's Dogs.

**CLEVELAND, OHIO**

Palace—Charlotte Lansing & Co.—Al Shayne—Realm of Fantasy.

105th St.—Maimo Japs—Carter & Cornish—Rae E. Ball & Bro.—The Awkward Age—Rajah.

**COLUMBUS, OHIO**

Keith's—John S. Blundy & Bro.—Von Kovacs & Goldner—Buhn & Brice—Rupert Ingalese & Co.—Fargo Waldron & Co.

**DETROIT, MICH.**

Temple—Joseph Diskay—Hall, Ermine & Brice—Holmes & Lovers—Johnny Burke—Rooney & Bent—David & Pella.

**ERIE, PA.**

Colonial—Nihla—Casting Campbells—Freda & Anthony—Harry Hayden & Co.—Combe & Nevins.

**GRAND RAPIDS, MICH.**

Empress—Barbette—Van & Tyson—Olson & Johnson.

**INDIANAPOLIS, IND.**

Keith's—Line Trio—Gibson & Connell—Flinto & Boyle—Hawthorne & Cook—Anderson & Yvel.

**LOWELL, MASS.**

Keith's—Creations—Thomas P. Jackson—Bolger Bros.—Diaz Monkeys—Ernie & Ernie—Burns & Lynn—Demerest & Collette.

**MONTREAL, CANADA**

Princess—Canova—Thos. E. Shea—Welch, Mealy & Montrose—Kellam & O'Dare—Blossom Seely—Al Herman—Willie Schenck & Co.

(Dec. 3)—Lou Dee King & Harvey—Higgins & Bates—Barrett & Dunce—Powell & Brown—Ross & Roma.

**PHILADELPHIA, PA.**

Keith's—Autumn 3—Bach's Band—Jane Connolly—A. & F. Steadman—Ann Pennington.

**PITTSBURGH, PA.**

Davis—Schlicht's Mannikins—Smith & Parker—Vaughn Comfort—Powers & Wallace.

**PORTLAND, ME.**

Keith's—Harry J. Conley & Co.—Rubini Sisters—Mary Haines—The Saytons—Dixie Four—W. & G. Ahearn.

**PROVIDENCE, R. I.**

E. F. Albee—Max Sovereign—Pierce & Ryan—Alexanders & John Smith—Joe Cook—Madeline Collins—Travers & Douglas—Hymack.

**ROCHESTER, N. Y.**

Temple—Bob Anderson & Pony—Williams & Taylor—Thank You, Doctor—Sybil Vane—Lyndell & Macey—Ten Eyk & Wylie—Trixie Friganza—Bill Genevieve & Walter.

# VAUDEVILLE BILLS

## For Next Week

**SYRACUSE, N. Y.**

Keith's—Bronson & Edwards—Betty Washington—Bryant & Stewart—Jos. K. Watson—Ruby Norton & Co.

**TOLEDO, OHIO**

Keith's—Fifer Bros. & Slater—Carter & Cornish—Marry Me—Moss & Frye—Gordon & Ford—Cervene Troupe.

**TORONTO, ONT.**

Shea's—Splendit & Partner—Night in Spain—Marion Murray & Co.—Boreo—Lang & Blakely—Van & Schenck—R. & W. Roberts.

**HAMILTON, CAN.**

McCarton & Marrone—Wayne, Marshal & Candy—Gautier's Bricklayers.

**WASHINGTON, D. C.**

Keith's—Gautier & Pony—McLaughlin & Evans—Tracey & McBride—Juliet—Ernest Ball—Emily Lea & Co.

**ORPHEUM CIRCUIT**

Week of December 3, 1922

**CHICAGO, ILL.**

Palace—Sophie Tucker—Circumstantial Evidence—Barclay & Chain—Chas. & M. Dunbar—Johnny Singer—Snell & Vernon.

State Lake—Eva Shirley—Tango Shoes—O'Donnell & Blair—Bob Hall—Fenton & Fields—Lidell & Gibson—Ben Nee One—Rainbow's End.

**DENVER, COLO.**

Orpheum—Gretta Ardine—Vincent O'Donnell—Weaver & Weaver—Bessie Clifford—Gordon & Day—Chandon Trio—Babcock & Dolly—Cressy & Dayne—David Quixano.

**DES MOINES, IOWA**

Orpheum—Rae Samuels—Simpson & Dean—Eddie Miller—Al. K. Hall—Mme. Herman—J. & J. Gibson—Zelaya.

**DULUTH, MINN.**

Orpheum—Jessie Reed—Herberts—Wilfred Clark—Flo Lewis—B. & L. Fitzgibbons—El. Ray Sisters—Hogedus Sisters.

**KANSAS CITY, MO.**

Orpheum—The Benson Orchestra—Creole Fashion Plate—Roxly La Rocca—Swarts & Clifford—Senator Ford—Bankoff & Co.—Koroll Bros.—Nagyfya.

Main Street—Hughie Clark—Marc McDermott—Elizabeth Murray.

**LINCOLN, NEB.**

Orpheum—Harry Watson—Hector—Frawley & Louise—Wilson Aubrey Trio—Kennedy & Berle—J. & N. Olms.

**LOS ANGELES, CAL.**

Orpheum—Hyams & McIntyre—V. & E. Stanton—Morton & Glass—Foley & La Tour—Bill Robinson—Adolphus—Galetti & Kokin—Hackett & Delmar.

Hill Street—Billy Glason—Chong & Moey—Lawton—Victor Moore—Stevens & Marshall—Roy Atwill & Co.

**MEMPHIS, TENN.**

Orpheum—Vera Gordon—Beked Dancers—Artistic Treat—Three White Kuhns—Kay, Hamlin & Kay.

**MILWAUKEE, WIS.**

Palace—Bernard Granville—Billy Sharp—Van & Corbett—Cook, Mortimer & Harvey—Osborne Trio.

**MINNEAPOLIS, MINN.**

Hennepin—Henry B. Walthall—Langford & Fredericks—Miller Girls—Ida M. Chadwick—Ballot Five—Peggy Bremen—Lew Dockstadter.

**NEW ORLEANS, LA.**

Orpheum—Anast Friedland—Leavitt & Lockwood—Sewell Sisters—Burns & Lorraine—Carl Emmy's Pets—Three Danolse Sisters—Ned Norworth.

**OAKLAND, CAL.**

Orpheum—Henry Santry & Band—H. & A. Seymour—McDevitt, Kelly & Quinn—Burke & Durkin—D. D. H.—Andrieu Trio—Rose, Ellis & Rose.

**OMAHA, NEB.**

Orpheum—Flashes—Fisher & Gilmore—Smith & Strong—Herbert & Dare—York & King—Jack Hanley—Hector & Pals.

**PORTLAND, ORE.**

Orpheum—Flirtation—Alma Neilson—Perone & Oliver—C. & F. Usher—Signor Friscoe—Juggernaut—Les Gellis.

**SACRAMENTO AND FRESNO**

Orpheum—Williams & Wolfus—Glenn & Jenkins—Letter Writer—Grace Doro—Royal Gascoignes—Pearson, Newport & Pearson—Meehan's Dogs.

**ST. LOUIS, MO.**

Orpheum—Seed & Austin—Leo Donnelly—De Lyle Alma—Stars of Yesterday—Mon. Olean—Bird Cabaret—Redmond & Wells—Marmein Sisters.

**ST. PAUL, MINN.**

Orpheum—Emma Carnus—De Marcos & Sheik Band—Anderson & Burt—Hanako Japs—Dave Roth—Spencer & Williams—Jean Barlos.

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**SALT LAKE CITY, UTAH**

Orpheum—Morgan Dancers—Cresay & Dayne—Belle Montrose—Jack George—Bevan & Flint—Novelty Cliftons.

**SAN FRANCISCO, CAL.**

Orpheum—McKay & Ardine—Perone & Oliver—Juggling Nelsons—Neal Abel—Conlin & Glass—Parlor Bedroom & Bath—Dooley & Sales—Dr. Thompson.

Golden Gate—Bailey & Cowan—Claudia Goldman—McCarthy Sisters—McRae & Clegg.

**SEATTLE, WASH.**

Orpheum—Dugan & Raymond—Bobby Folsom—Bernard & Garry—Wayne & Warren—Rockwell & Fox—De Witt, Burns & Torrence—The Florens.

**SIOUX CITY, IOWA**

Orpheum—Corinne—Aeon & Randolph—Mme. Doree's Opera—Sully & Houghton—Family Ford—Caltes Bros.—W. & M. Rogers—Skelly & Heit Revue—Leon & Co.

**VANCOUVER, B. C.**

Orpheum—Middletown & Spellmeyer—Guy & Pearl Magley—Walter C. Kelly—Scanlon, Deno & Scanlon—Elly—John B. Hymer—Frank Ward.

**WINNIPEG, MAN.**

Orpheum—Eddie Leonard—Quixy Four—Frank Ward—Hallen & Russell—Profiteering—Tuscano Bros.—Thalero's Circus.

**PANTAGES CIRCUIT**

Week of December 3, 1922

**ST. PAUL, MINN.**

Rinaldo Bros.—L. Burkhart Co.—Pierce & Goff—Ketter & Reaney—Thalero.

**WINNIPEG, MAN.**

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

**REGINA AND SASKATOON**

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

**TRAVEL**

Nelson's Catland—Jan Rubini—Western & Eline—Bits & Pieces—Dave Thursby.

**SPOKANE, WASH.**

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

**SEATTLE, WASH.**

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals.

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**TACOMA, WASH.**

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**PORTLAND, OREGON**

Weldons—Buddy Walker—Chisholm & Breen—Bronson & Renee—Great Blackstone.

**TRAVEL**

Lillian's Dogs—Tollman Revue—Great Maurice—Bessie & Baird—Little Pippifax—Charbot & Tortini.

**SAN FRANCISCO, CAL.**

Three Avallos—Hanson & Burton Sisters—LeGroha—DeMichelle Bros.—Four Ortons—Farrell & Hatch.

**OAKLAND, CAL.**

Daly, Mac & Daly—Tuck & Claire—Kennedy & Rooney—Rigoletto Bros.—Joe Bernard & Co.

**LOS ANGELES, CAL.**

James & Etta Mitchell—Mills & Miller—Casler & Beasley Twins—Rising Generation—Sossaman & Sloan—Prosper & Merritt.

**SAN DIEGO, CAL.**

Selma Braats—Brice & King—Kruting's Animals—Sidney S. Styne—Kajiyama—Kirksmith Sisters.

**LONG BEACH, CAL.**

Burt Shepherd—Fargo & Richards—Billy Kelly—Five Lameys—Officer Vokes & Don.

**SALT LAKE CITY, UTAH**

Pardo & Archer—Abbott & White—Welderson Sisters—Five Prestons—Alexander.

**UTAH**

Flourette—Fate—Rives & Arnold—Kikumura Japs—Lillian Ruby.

**DENVER, COL.**

Carson & Kane—Goetz & Duffy—Robinson & Pierce—Larry Harkins—Maybelle Phillips.

**COLORADO SPRINGS AND PUEBLO**

Ross Wyse & Co.—Stepping Stone—Geo. Lashay—Jan & Valjean—Ross & Edwards—Billy Swede Hall.

**OMAHA, NEB.**

Four Roses—Davis & McCoy—Dorothy Lewis—Mariette's Mannikins—20 Minutes in Chinatown.

**KANSAS CITY, MO.**

Wilfred DuBois—Fein & Tennyson—Night Boat—Marion Claire—Harry Hines—Page, Hack & Mack.

**MEMPHIS, TENN.**

Phil LaTosca—Ted Schwab—Telephone Tangle—Conn & Hart—Robyn Adair.

**F. F. PROCTOR**

Week of November 27, 1922

**NEW YORK CITY**

Fifth Ave. (Second Half)—Stella Mayhew—In the Subway—Shriners & Flizadmona.

58th St. (Second Half)—Butler & Parker—Daum & Scott—Follett & Pearl Co.—Lydia Barry—Margie Coates.

83d St. (Second Half)—Frank Farron—7 Hary Girls—Gillette's Country Village.

125th St. (Second Half)—Irene Sharon Co.—McGrath & Dorda—California Ramblers.

**ALBANY, N. Y.**

(Second Half)—King Bros.—Low / Hawkins—Briscoe & Raub—Morris & Shaw—Breen Family.

**ELIZABETH, N. J.**

(Second Half)—Greenwood Kiddies—Gladys Rice—Rolland Travers Co.

**MT. VERNON, N. Y.**

(Second Half)—Patricola & Townes—Camilla's Birds—Rube Clifford—Pedestrianism—Keene & Whitney—Elm City Four.

**NEWARK, N. J.**

B. & B. Wheeler—Wm. & J. Mandell—Owen McGivney—Dotson—Franklyn Farnum & Band.

**SCHENECTADY, N. Y.**

(Second Half)—May McKay & Sisters—Edith Lamont—Holmes & Holliston—Jos. Darcy—Hometown Follies.

**TROY, N. Y.**

(Second Half)—Ten Araks—Snow & Jarino—Nathane & Sully—Arthur Whitelaw—Shelke of Araby.

**YONKERS, N. Y.**

(Second Half)—50 Miles from Broadway—Ford & Price—Lee & Mann—7 Arabian Knights—Lonesome Manor.

**POLI CIRCUIT**

Week of November 27, 1922

**BRIDGEPORT, CONN.**

Palace (Second Half)—Davis Trio—Kelly & Drake—Frank Van Hoven—Panzer & Silva.

**HARTFORD, CONN.**

Capitol (Second Half)—Alexander & Hardie—Reilly & Rogers—Bloom & Sher—Hartley & Paterson—Alleen Stanley—Ray Raymond Co.

**NEW HAVEN, CONN.**

Palace (Second Half)—Lieut. Thorton—Amaros & Okey—Stanley & Birnes—Phina & Picks—Morgan & Binder—Rubeville.

**SCRANTON, PA.**

Poli's (Second Half)—Mistakes of 1922.

**SPRINGFIELD, MASS.**

Palace (Second Half)—Raymond Piko—Johnny Murphy—Fletcher & Clayton—Edwards & Beasley—Cunningham & Bennett.

**WATERBURY, CONN.**

Palace—Bruch & Thurston—Marie & Marlow—Lou Tellegen—Cooper & Ricardo—Three Lordons.

**WILKES-BARRE, PA.**

Poli's (Second Half)—Teehow's Cats—Gene Morgan—Eddie & Ramsden—Jean Granese—Dolly Davis Revue.



**C. U. C.**  
**TED BARRON** about

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## NEW ACTS AND REAPPEARANCES

### HOLBROOK BLYNN

Theatre—Palace.  
 Style—Dramatic playlet.  
 Time—Twenty minutes.  
 Setting—In "Three" (special).

The vaudeville debut of Mr. Blinn is attended by an act too realistic and heavy for such theatre-goers. The cast, in addition to the star, is adequate, and the staging is faultless. In the role of a mistreated convict, who is a man of principal and therefore sometimes obstinate, he made a ghastly figure, and at the climax when his long imprisonment finally told on his system, and he dies, it is a scene that should only be associated with the legitimate stage.

In the warden's office, a board, chosen to investigate the prison conditions, ask for the appearance of convict "1408." With some hesitancy the warden produces him in the person of Holbrook Blinn. If Blinn had been incarcerated in the "dungeon" for two years he couldn't possibly look anymore ghastly than he was made up. All of his movements and talk were consistent with the character he portrayed and he had little trouble making the action tense when necessary.

The convict tells his story to the chairman of the prison board, relating how he had been called a thief and accused of trying to steal a plug of tobacco. As he is under sentence for murder the warden and other prison keepers do not understand how he can possibly take offense at being called a thief. The convict being a man of unusual character despite his being in prison does not submit to the will of the warden and is punished accordingly. Cruelly beaten with a whip and then thrown in a dark hole for over two years on a bread and water ration, is his lot. He has promised the warden to kill him at the first opportunity, and also tells of how his heart broke within him, at a word that was spoken, and not so much the lashes across his bare back.

In a matter-of-fact manner the chairman of the board shows the warden the doctor's certificate regarding the health of the prisoner, and also gets the resignation of the warden. The convict is ordered well taken care of and all leave but the warden and prisoner. The former puts a revolver in his pocket and goes to the prisoner, who is half asleep, as if exhausted. The repentant warden talks to the convict, who forgives him a moment before he falls dead, refusing even to kill the warden with the proffered gun.

M. H. S.

### RAINBOW GIRLS IN ACT

The Rainbow Girls Quartette is a new singing offering that Harry Hertz will shortly present in vaudeville. The turn is composed of Eleanor Curzon, Beatrice Marks, Maude Beaudrey and Charlotte Cochrane.

### MARION BYRNES

Theatre—Proctor's 23rd Street.  
 Style—Sketch.  
 Time—Twenty minutes.  
 Setting—Office interior.

Here, under the title of "Some Baby," is a sketch that depends for its punch on a situation that gives an opportunity for extremely racy lines. The story, briefly, is as follows: The son enters, and says his father will not let him have another cent. Father has engaged a French stenographer. Son is in love with the steno. She will not marry him without his father's consent. Father is a grouch. When he threatens to disinherit the son after learning the situation the stenographer intervenes and drives the old man out with a flood of French. A present comes of a bottle of champagne, which the son, for some reason or other, calls "some baby." The girl is sent by the son to get some cracked ice and is told to tell the old man that it is for the baby. The old man thinks the steno has a baby and that she is blaming it on his son. She says she does not know who the father is. The old man gets sore. After the battle of misunderstanding she exits and son enters with champagne. Explains the joke to dad who is so relieved that he apologizes to the stenographer and then proposes to her for the son. Clinch and curtain. When the performers settle down into their parts they will handle them capably. The son, whether intentionally or not, is ideal for the part, having a cracked voice and acting as excited as a kid suffering from calf love would. The old man takes his part well. His acting of the irascible father gets everything possible out of the character. The stenographer, the part played by Miss Byrnes, is a fairly difficult role as the script calls for some peculiar transition in mood. She must be angry, sad, happy, defiant, and in love. She handles these all well. There was no evidence that she loved the son at all except his taking it for granted. She handles a French accent well.

C. C.

### MASON STAGING CHICAGO TABS

Jack Mason, who has staged the numbers for many Shubert musical pieces, including "The Lady in Ermine," has gone over to the Jones, Linick and Schaefer interests of Chicago. He will supervise the settings for the films shown in their houses and will stage a number of tabloids which are to be given in conjunction with the silent drama programs.

### POWDER IN MARINE HOSPITAL

Saul Powder, formerly of Powder and Capman, who was overseas, has returned and is under treatment in the Marine Hospital, Cleveland, O., where he would be pleased to see or hear from his friends. He expects to resume work shortly.

### STRENGTHENING "1921 FOLLIES"

John Murray Anderson left town last week to join the 1921 edition of "Greenwich Village Follies," now on tour, to incorporate several new strengthening features for the Chicago run of the piece, which opened in the Windy City last Sunday night.

With "Sally" and "The Music Box Revue" already launched there, Anderson was taking no chances in jeopardizing the chances of the "Village" show. Several added starters, including O'Hanlon and Zabboni, made their bow with the show on premiere night.

From all indications there will be a keen rivalry between this musical trio for the remainder of their engagements here, inasmuch as all three have already won a metropolitan endorsement.

After getting the "Village Follies" set, Anderson will return to begin rehearsals for "The Cherry Tree," a new musical production which he will launch independently of Bohemians, Inc.

### UNGERFIELD GETS VICTORIA

The Victoria Theatre, Ossining, N. Y., is the sixth house to be added to the chain of theatres operated by Jack Ungerfield. The house was acquired from Riggs & O'Neil, whose lease on the theatre has one year to run. At the expiration of the lease Ungerfield has made a new lease for 14 years. The house is playing five acts of vaudeville and motion pictures with the bills changing semi-weekly.

### "WORLD WE LIVE IN" TO STICK

Though business has not been up to expectations and the members of the cast of "The World We Live In" at the Jolson Theatre were prepared for an immediate closing, word was conveyed to them from the William A. Brady offices that the Austrian novelty would remain at the Jolson for at least another three months, regardless of the gross business that was done.

### AUTHOR'S PHOTO DISPLAYED

For the first time in the history of show business the photograph of an author is being used in front of a theatre for publicity purposes. Such is the case at the Bijou Theatre, where the enlarged picture of Paul Gerald is displayed in conjunction with those of Grace George, Norman Trevor and Robert Warwick, who are appearing in the play "To Love," written by him.

### RUSSIAN DANCES COMING

Los Angeles, Nov. 27.—Rodolph Valencier danseuse of the Dragileff Russian Ballet of the Opera in Paris, will arrive in New York on the Olympic, November 29. Mme. Klementovitch formerly appeared in this country with Theodore Kossloff and also with Adolph Bolm, appearing at the Metropolitan, the Palace and on tour.

### SIGN FOR PAN TIME

Morrissey and Young have signed contracts to open on the Pantages time early in January.

### FOSTER'S WIFE SUES FOR DIVORCE

Mrs. Ethel May Foster, wife of Hiram Sewell Foster, stage director for the Shuberts, applied last week before Supreme Court Justice Lewis for \$300 a week alimony and \$1,000 counsel fees pending trial of her suit for divorce.

The couple were married in 1914 and have a daughter, Sarah, five years old. Mrs. Foster alleged that on September 19, she, her father and two of his friends broke into an apartment at No. 215 West Fifty-second street, New York City, and found her husband and an unknown woman.

Mrs. Foster said she became suspicious of her husband when he told her he needed the apartment, although they lived at Bay Shore, L. I., for business purposes. Foster made a general denial and decision was reserved.

Foster is better known in theatricals as Allen K. Foster, and has staged the musical numbers in a number of Shubert productions.

### COBURN SCENERY BURNED

All the scenery used in "The Better Ole" was destroyed by fire of unknown origin, last week, when a three-story frame structure at 52 Gregory street, Jersey City, owned by Mr. and Mrs. Charles Coburn, the producers of the show, was totally destroyed. Coburn was using the building as a storehouse for the scenery and costumes of the production.

While fighting the flames James Campbell, a fireman, was badly burned when the ladder on which he was standing took fire.

### WON'T SHARE "VALENTINO"

Los Angeles, Nov. 27.—Rodolph Valentino objects to his divorced wife, Jean Acker, motion picture actress, using the name of "Valentino" and has filed papers in court to that effect to counteract her petition for legal permission to use the name.

He alleges that when he married her she knew his true name was Rudolfo Guglielmi, and that Rodolph Valentino was his stage name. He alleges that Miss Acker was attempting to make the change so that she might "advertise herself."

### GEST'S PARENTS COMING

According to word received last week through the American Relief Administration by Morris Gest, his parents, who have been detained in Russia for a long time, have been allowed to leave that country. He was informed that together with several brothers and sisters they have sailed last Wednesday for Constantinople.

They expect to go from Constantinople to Berlin, where a brother of Mr. Gest is waiting to receive them.

### OLGA STECK TO STAY

Having settled her differences with the Shuberts, Olga Steck is to remain in the cast of "Springtime of Youth" at the Broadhurst theatre, until the conclusion of the run of the play there early in January.



## "HELLO JAKE GIRLS" AT THE STAR IS A CLEVER SHOW

Harry "Hello Jake" Fields has always had one of the best shows on the American Circuit in the past. This season we find him in the Mutual Circuit and again we might say he has one of the very best shows that has played the Star, Brooklyn, this season. Last Thursday night, the show went over with a snap and proved a success in every way to one of the largest houses we have seen in the Jay street house this season.

Fields in the past has just been the featured comedian. This season we find him at the head of his own show. He seems to like his surroundings more and his work shows it. He also has about the best looking chorus and best working chorus that has been at this house so far. His front line is great as well as some in the back line, and he keeps them going at top speed at all times. Billy Koud staged the numbers and he put on some fine work.

The scenery and costumes are equal to the best that has been at this house so far this season. Fields is doing the principal comedy and as a Hebrew actor there are no better in burlesque, in fact we can't think of any who in all around work can touch him in burlesque as a Hebrew comedian. Best of all he knows how to "give his stuff" and how far to go, without "dishing dirt." He takes his audience into his confidence and they like it. Fields is an asset to the Mutual Circuit and he has a show that has stood the test, and got by.

There is Dixie Mason, a soubrette, second to none on the circuit. Miss Mason, a dashing and shapely young blonde, pretty to look at, who just fits in the show right. Miss Mason is a rough soubrette who is jammed full of "pep," does cartwheels, splits and a little of everything in her numbers, something that the boys like. She usually received three and four encores on each of her numbers. Miss Mason's costumes are very pretty and she has many changes.

Charlie Tye is doing second comedy in a "Patay" part, working opposite Fields all through the show. Tye is a funny little fellow and takes a number of "bumps" through the performance. This little fellow is also some "hooper" and is given an opportunity to show his worth in this line on several occasions.

John Walsh portrays a Chinaman in the first part of the show and does this difficult role very well. He does straight latter on and makes a nifty appearance and talks very well.

Tom Duffy is taking care of the characters and handles several during the performances. The "tough" bit and the part of the minister stand out.

Dorothy Owens is the prima donna. Miss Owens is a pleasing looking young woman, has a good voice and renders her numbers very nicely. Her costumes are very pretty.

Florence Drake, a mite of an ingenue, is in several of the bits and gives a good account of herself. She puts her numbers over most satisfactorily and wears neat and dainty dresses.

Fields has staged practically the same show he had on last season, with a few changes, but it is one of those shows that can be repeated with him in it, without being tiresome. It is fast and funny. Fields makes his entrance with his number, "East Side, West Side" which took several encores. Fields and Miss Dixon went over nicely in their comedy talking bit.

The "balloon" bit done by Fields, Duffy and the Misses Mason, Owens and Drake, caused plenty of amusement.

Fields does his "dope" scene as he only knows how. He was assisted in it by Walsh as the Chinaman and Miss Dollard as a dancer. It more than pleased.

Walsh and Tye scored in their singing and dancing specialty in one. They open with a song, then Tye offers a neat dance, which is followed by Walsh singing a ballad and finishing with a song. It is a neat and pleasing act and went very well.

The "quarrel" bit scored as done by Fields, Tave, Duffy, Walsh and Miss Mason. Miss Mason put "Dancing Fool" over in great shape. During the number Tave jumped in, doing a clever ragamuffin dance.

The "wedding" number was well staged and offered a lot of comedy between Fields, Duffy, Miss Owens and the other members of the cast.

"Hello Jake Girls" is a corking good burlesque show, it has a little bit of everything that burlesque audiences like. There is not a dull spot in it. SID.

### "AS IT HAPPENED" OPENING

"As It Happened," a melodrama by Elmer L. Rice, based on Hayden Talbot's "It Is the Law," which was tried out in the sticks under that title, opens at the Ritz Theatre tonight, Wednesday. This takes the place of the Fay Bainter show, "The Painted Lady," which was slated for that house.

Samuel Wallach is making the production of "As It Happened" which was staged by Lester Loneragan. In the cast are Alma Tell, Arthur Hohl, A. H. Van Buren, Warburton Gamble, Alexander Onslow, William Ingersoll and others.

### OLD TIMER MARRIES

James B. Bradley, appearing in the vaudeville act, "The Come Backs," was married to Louise Somerville, at Elkton, Md. His vaudeville associates, Joseph M. Norcross, Al Edwards, Eddie Horan and George W. Cunningham attended the wedding and presented the bridal couple with a cut glass water set.



EMIL CASPER

"I am thankful for the opportunities I have had, also thankful for the present opportunity. I am sure everyone is thankful for a successful season for everyone. Thanking everyone for good wishes. A Happy Thanksgiving to all." EMIL CASPER, featured with MAX SPIEGEL'S "PLENTY OF PEP" Company, also MYRTLE FRANKS.

### NOBLEMAN FOR "OLD BILL" CAST

Lord Lyveden, a member of English nobility arrived Monday from England on the Olympic to begin rehearsals in Sam H. Harris' production of "Old Bill M. P." a play in two acts and eleven scenes by Captain Bruce Bairnsfather, author of "The Better Ole." Lord Lyveden, inherited his seat in the house of Lords from his father. He has been in theatricals for several years and when Sam H. Harris signed the contract with Capt. Bairnsfather the negotiation included the appearance of the member of the English nobility in the cast.

"Old Bill M. P." presents a continuation of the character of "Old Bill" of the "Better Ole," with "Bill wearing civilian clothes as a member of Parliament.

Besides Lord Lyveden the cast will include Percival Knight who will play the role of "Old Bill"; Charles McNaughton, Alice Belmore, John Goldworthy, Leo Stark, Charles Brown, Olive Reeves Smith, Bettie Bellaire, Henry Thomas, Harold Christie, Herbert Evans, and Bartley Power.

### BAKER IS SUCCESSFUL TEACHER

Walter Baker, long known as one of the best vaudeville entertainers by his wonderful stage dancing, has now met with new success with his ability as a stage dancing teacher.

Mr. Baker was former dancing master for such well-known producers as Flo Ziegfeld, Jr., John Cort, Chas. Dillingham, Ned Wayburn and as dancing master for Capitol Theatre put on many of their big opening shows.

His success is shown by the large number of Broadway stars listed among his graduates. Such celebrities as Marilyn Miller, Fairbanks Twins, Florence Walton, Nat Nazzaro, Jr., Pearl Regay, Hyson and Dickson, Etta Pillard and several others have had Mr. Baker create new dances for their acts which have proven some of the biggest hits of the stage. Among recent graduates of the Walter Baker school are Miss Shirley Palmer, Miss Dorothy Rose, Miss Emma Sedley who will shortly appear on the Keith Circuit, Jack Thompson who comes all the way from "Frisco" to have Mr. Baker fix up some dances for him. Gus Shy, a former pupil of Mr. Baker's, has come back to pick some of his class girls for a new production he is forming which will open on the road shortly. Hart and Kerr, a new team now having their act perfected by Mr. Baker, will shortly open at the Palace. Due to the big increase in business Mr. Baker will open his own new building in the 72nd street and Broadway section in the near future. The building will contain every known improvement for the production of stage dances and vaudeville acts.

### ALAN DALE PLAY IN BROOKLYN

Brooklyn was given the first glimpse of Alan Dale's play, "Nobody's Fool," starring Henrietta Crossman, which opened at the Majestic Theatre, Brooklyn, last Monday night. The supporting cast included Raymond Van Sickle, Luella Gear, May Collins, George Lund, Belle Murray, William K. Harcourt, Morgan Farley and S. G. Bell.

"Nobody's Fool" was done on the road last season by Eleanor Robson under the management of Augustus Pitou. The latter manager has instituted legal proceedings against the author and the Shuberts, who are sponsoring the current production. Dale, however, contends that Pitou has forfeited his rights in not sending the show out this season.

### ADA MEADE IN STOCK

Ada Meade, well known in musical comedy, has forsaken the latter for the legit. Miss Meade has succeeded Clara Joel as leading woman with the Proctor Players at Proctor's Harmanus Bleeker Hall, Albany. She joined the company two weeks ago, giving a very creditable interpretation of the Mary Nash role in "The Man Who Came Back." For her second week she acquitted herself remarkably well in a role of the lighter vein in "Three Wise Fools." This week she is doing the Martha Hedman part in "The Hole in the Wall."

## Frank Bacon

To the glowing tributes of affection and regard given to the late Frank Bacon, I. Miller humbly acknowledges the spirit of generous, human sympathy that is typical of the theatrical profession and particularly evident in the life of noble Lightnin' Bill Jones.

## I. MILLER

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# STARS OF BURLESQUE

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First season in burlesque late with Fanchon and Marco Show **PHYLLIS CARSETH** Youngest Prima Donna in burlesque with Jules Michael Runaway Girls

**DANCER Florence De Vere** WITH J. HERBERT MACK'S MAIDS OF AMERICA

THE STUTTERING HIT OF TEMPTATIONS 1922 **JOE YULE** SIGNED FOR THREE YEARS MY SUCCESS DUE TO DON CLARK

NOW TOURING WITH HARRY FIELDS' HELLO JAKE GIRLS **JOHNNY WALSH and CHARLIE TAYE** Characters and Juvenile "Patsy" WATCH US GROW DOING OUR DANCING SPECIALTY

SOUBRETTE? INGENUE?? PRIMA DONNA??? WHAT AM I??? **LOUISE WRIGHT** SEE ME AND JUDGE FOR YOURSELF IN "HELLO, GOOD TIMES"

INGENUE LEADS DOING SPECIALTY ALSO **PEACHES PONTON** WITH LAUGHIN' THRU

DOING SPECIALTY AND PLAYING PARTS **MARKS, VITALE and MARKS** WITH AL REEVES SHOW

PRODUCING STRAIGHT MAN **AL GOLDEN** LAUGHIN THRU OF 1922

FEATURED WITH TOM SULLIVAN'S MONTE CARLO GIRLS STAR, BROOKLYN THIS WEEK **BILLIE PALMER SISTERS BABE** ELECTRIC SINGING AND DANCING SOUBRETTES, ALSO DOING SPECIALTY

PRINCIPAL COMEDIAN DOING DUTCH **TOMMY BURNS** WITH TOM SULLIVAN'S MONTE CARLO GIRLS

**MAE DIX**

FEATURED WITH "RUBE" BERNSTEIN'S "BROADWAY FLAPPERS"

**BERT AND PAULINE HALL**

Direction LOU REDELSHEIMER

**ART MAYFIELD**

Juvenile and Characters. Also Doing Tramp Comedy Specialty BROADWAY BELLES

**JIMMIE ELLIOTT**

STRAIGHT MAN ON HIS TOES ALL THE TIME LID LIFTERS

**EMMA KOHLER**

PRIMA DONNA LID LIFTERS

**Frank Mallahan**

BAD MAN FROM THE WEST—WITH "SLIDING" BILLY WATSON BIG FUN SHOW

**BETTY ABBOTT**

SOUBRETTE

"LAUGHIN' THRU 1922"

**DOLLY LEWIS**

SOUBRETTE

SMILES AND KISSES

**WENN MILLER**

SINGING AND DANCING JUVENILE STRAIGHT WITH "HELLO, GOOD TIMES"

**CHAS. I. LANE**

DUTCH COMIC

WITH "RUNAWAY GIRLS"

**HAGAN & TOEBE**

Producing Principal Comedian and Dancing Ingenue Soubrette with Broadway Belles

**NETTIE G. KNISE**

THE WHISTLING GIRL INGENUE—TALK OF THE TOWN DIRECTION—IKE WEBER



## VAUDEVILLE BILLS

(Continued from page 21)

**Greenpoint** (Second Half)—Homer Miles—Lano & Freeman—Molinda & Dado—Lew Seymour Co. Henderson's, Coney Island (Second Half)—Montambo & Knapp—Boola Boola—Vernon Stiles—Adams & Robinson.

**Far Rockaway** (Second Half)—Watts & Hawley—Corinne Tilton—Yarmark—F. Farnum Co.

### ALLENTOWN, PA.

(Second Half)—Mella & Bruin—Bigelow & Clinton—Lee Children—Ward Bros.—Maude Ellett Co.

### AMSTERDAM, N. Y.

(Second Half)—Silva Brant Co.—W. & G. Abearn—Lou Ded King & Harvey—Will Mahoney.

### AUBURN, N. Y.

(Second Half)—Young & Wheeler—Dalton & Craig—Bobby Randall—Fred V. Bowers Co.

### ASBURY PARK, N. J.

(Second Half)—Geo. & Ray Perry—Reed & Selman—Al Raymond—Six Sylvesters.

### ALTOONA, PA.

(Second Half)—Downey & Claridge—Nellie V. Nichols—Field & Sheldon.

### BANGOR, ME.

(Second Half)—Wyoming Duo—Ross & Ludovic—J. & H. Shields—W. C. Dornfeld—Wilson & Wilson—Class, Manning & Class.

### BINGHAMTON, N. Y.

(Second Half)—Miss Merlo Co.—Roger Williams—Stolen Sweets—Holmes & Holliston—Sargent & Marvin.

### BAYONNE, N. J.

(Second Half)—Novelty Perettes—Polly Moran—Homer Miles Co.—Harold Kennedy—Sally, Irene, Mary & Co.

### BOSTON, MASS.

Boston—Frank Wilson—Sophie Kasimir—Hunting & Francis—Wanzer & Palmer—Geslar & Lusby. Scollay Sq.—Fern, Bigelow & King—Huston Ray—Lulu Coates Co.—Shone & Squire—Hison City Four.

Washington St.—Pierlot & Scodfeld—Besser & Irwin—Ellen—Geo. Morton—Plicer & Douglas.

### BRADFORD, PA.

(Second Half)—The Newmans—Howard & Ross—Ned Nestor & Girls—Loray.

### BROCKTON, MASS.

(Second Half)—Green & Drew—Mack & Oatman—Van & Vernon—The Comebacks.

### CLARKSBURG, W. VA.

(Second Half)—Garland & Smith—Four Ushers—Thomas & Frederick Sisters—Ted & B. Healey—Pietr.

### CHESTER, PA.

(Second Half)—Dunedin & Play—Stone & Francis—Deagon & Mack—Any Home—Ben Welch—Barnod's Dogs.

### CAMBRIDGE, MASS.

(Second Half)—Barto & Melvin—Annette—The Show Off—F. & T. Hayden—Maurice Golden Co.

### ELMIRA, N. Y.

(Second Half)—Bob & Tip—Payton & Ward—O'Brien & Hall—J. Rosmond Johnson Co.

### EASTON, PA.

(Second Half)—Sylvia Mora & Duo—Haney & Moran—Lewis & Norton—Mack & Stanton—Reynolds & Donegan.

### FAIRMONT, W. VA.

(Second Half)—McLynn & Sully—Chas. Keating—Jones & Ray—Girl in the Moon.

### FALL RIVER, MASS.

(Second Half)—Bradbury & Scully—Dorothy Ramey—Theas. Jackson Co.—McCormick & Winehill—Martin & Moore.

### FITCHBURG, MASS.

(Second Half)—Harry Bentell—Adams & Morin—Chas. Mack Co.—Mack & Reading—Denno Sisters, Thiault & Cody.

### GREENSBURG, PA.

(Second Half)—Doctor Shop—Billie Lingard—Nat & J. Farnum—Sidney Grant—Jack Martin Trio.

### HAVERHILL, MASS.

(Second Half)—The Rensettas—Libonati—Gerald Griffin Co.—Thornton & King—Daly & Berlew.

### HAZELTON, PA.

(Second Half)—Helen Staples—Murray & Maddox—The Diamonds—Three Marchons.

### HARRISBURG, PA.

(Second Half)—Frank Mansfield—Fisk & Boyd—Bushman & Bayne—Ecko & Kyo.

### HOLYOKE, MASS.

(Second Half)—Laura Devine Co.—Jack Sydney—Little Cinderella—Howard & Lewis—Gordon & Rica.

### ITHACA, N. Y.

(Second Half)—Emma Raymond Trio—John Geiger—Josie Rooney Co.—Taylor & Robbie—Jack La Vier.

### JAMESTOWN, N. Y.

(Second Half)—Lew Hoffman—Chapman & Ring—Bezazian & White—Travesty Four.

### JERSEY CITY, N. J.

Golden & Lewis—Bunnie Sisters—Harry Watkins—Kelley & Carroll—Four Chorups.

### JOHNSTOWN AND PITTSBURGH

Combe & Nevins—Ed & Mae Howard—Yoho & Japs—Jerome Merrick Co.—Vacco.

### PITTSBURGH AND JOHNSTOWN

Reiff Bros.—Flashes from Songland—Nibla—N. & G. Varga—Raymond & Mason.

### LYNN, MASS.

(Second Half)—Roy & Boyer—Brooks & Morgan—Lew Wilson—David Scholer Co.

### LAWRENCE, MASS.

(Second Half)—Little Yosi Co.—McFarland & Palace—Nat S. Jerome Co.—Stone & Hayes—Berk & Sawin.

### LONG BRANCH, N. J.

(Second Half)—The Faynes—Doris Duncan Co.—Fields & Fink—15th Regiment Band.

### LANCASTER, PA.

(Second Half)—Weston's Models—Loughlin & West—Elita Sarcia & Co.

### LEWISTON, ME.

(Second Half)—Marie Sparrow—King & Jones—Lew Brice—The Lumars.

### MCKEESPORT, PA.

(Second Half)—Padium Visions—Gruet, Kramer & Gruet—Lew & Valero—Peggy Brooks—Just Girls.

### MONTREAL, CANADA

May McKay & Sister—Dixie Hamilton—Raymond Bond Co.—Bolger Bros.—Adams & Griffin—Dawson Sisters Co.—Dunbar & Turner.

### MANCHESTER, N. H.

(Second Half)—Melv Sisters—Whalen & McShane—Claire Vincent Co.—King & Irwin—Winton Bros.

### MEADVILLE, PA.

(Second Half)—Samaroff & Sonia—Al H. Wilson—Jean Sothorn—Birds of Paradise.

### NEWPORT, R. I.

(Second Half)—F. & C. LaTour—Brent Hayes—Jerry Jarnigan Co.—Kenny & Ellis—Creations.

### NEW BEDFORD, MASS.

(Second Half)—Hedley Trio—Glenn & Richards—Sampson & Douglas—Little Driftwood—Elliott & LaTour—Ned Waybarn's Dancing Dozen.

### NEW BRUNSWICK, N. J.

(Second Half)—McIntyre & Holcomb—Desso Retter—Bob Albright—Stars of Record.

### NEW LONDON, CONN.

(Second Half)—Two Rosellas—Faber & Bennett—Melody & Steps.

### NEW BRITAIN, CONN.

(Second Half)—The Duponts—Bingham & Mora—Eddie Cassidy—The Nut Shop.

### ONEONTA, N. Y.

(Second Half)—The Baltos—Murray & Alma—Alf Ripon—Ban Fitch's Minstrels.

### PITTSFIELD, MASS.

(Second Half)—Al Stanley—Seven O' Hearts—Lehr & Kennedy—Gaby, Jolanda & Marie.

### PASSAIC, N. J.

(Second Half)—Zenator & Smith—Jean Boydell—Uptown & Downtown—Rodero & Brown—Tuness & Steps.

### PLAINFIELD, N. J.

(Second Half)—Geo. & R. Perry—Grey & Old Rose—Finlay & Hill—Harry Kahne.

### PAWTUCKET, R. I.

(Second Half)—Keith & Kernan—Lucille DuBois—Four Travelers—Johnson & Hayes—Three Reynolds.

### PATERSON, N. J.

(Second Half)—Dorothy Royce Co.—LeMaire Jones Co.—L. & H. Ziegler.

### PITTSBURGH, PA.

Ralph Seabury—Neil O'Connell—Burns & Francis—Rose & Dell—Lew Wells—Echo Valley—Stillwell & Fraser—Three Falcons.

### PHILADELPHIA, PA.

Keystone—Adams & Dog—Loney & Haney—Janis & Whalen—Ross & Moon. Germantown—Pazana—Hugh Herberts—Chung Hwa Four—Toto—O'Neill & Plunkett. Wm. Penn (Second Half)—Toney & George—Sully & Thomas—Roger Gray Co.—Ring Tangle.



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### READING, PA.

(Second Half)—Castleton & Mack—Polly & Co.—Jack Kennedy Co.—Rene Arnold Co.—Timely Review.

### STEBURVILLE, O.

(Second Half)—Cooper & Lacey—Harris & Gilbert—Keene & Williams—Mabel Besthof—Canton Five.

### SHENANDOAH, PA.

(Second Half)—Morlen—Kennedy & Davis—Hank Brown Co.—Ethel May Copes Co.

### SO. NORWALK, CONN.

(Second Half)—The Frabelles—Dorothy Waters—R. & J. Creighton—In Pleasantville.

### SYRACUSE, N. Y.

Bob & Tip—Miller & Murphy—Princeton Five—Lou Dee King & Harvey—Jack Osterman—Higgins & Bates.

### STAMFORD, CONN.

(Second Half)—Williams & Daisy—Janis & Chaplow—Ruth Royce—Wilton Sisters Co.

### SARATOGA, N. Y.

(Second Half)—Three Armins—Salle & Robles—Susan Tompkins.

### TRENTON, N. J.

(Second Half)—Fondell—Alexander & Fields—Walmsley & Katling.

### UNIONTOWN, PA.

(Second Half)—Collier & DeWald—North & South—Tabor & Green—Honey Melody Six.

### UTICA, N. Y.

(Second Half)—Princeton Five—Higgins & Yates—Jack Osterman—Esther Trio.

### WHITE PLAINS, N. Y.

(Second Half)—Dorothy Doyle—Morrissey & Young.

### WHEELING, W. VA.

(Second Half)—Flying Henrys—Eddie White—Three Little Maids—Sharky, Roth & Witt—Gladys Delmar Boys.

### WILMINGTON, DEL.

Geo. & L. Garden—Flaherty & Stoning—Reed & Selman—Knapp & Cornalla.

### YORK, PA.

(Second Half)—Maggie Clifton & Partner—Hall & Shapiro—Hazel Green Co.—Saxton & Farrell—White, Black & Useless.

### YOUNGSTOWN, O.

(Second Half)—Evelyn & M. Ross—Abearn & Peterson—Western Days—Mullen & Francis—Caesar Rivoli.

### ATLANTA AND BIRMINGHAM

Francis & Wilson—The Keltons—Sampsel & Leonhardt—Neil McKinley—Three Melvins.

### BIRMINGHAM AND ATLANTA

Tyler & St. Claire—Dillon & Milton—Annabelle—Brady & Mahoney—Toto—Hammer & Co.

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The Belldays—Phil Davis—Grace Nelson & Co.—Marks & Wilson—Kalulahi's Hawaiians.

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Sultan—Countess Verona—Thornton & Squires—Joe Bennett—Rasso & Co.

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The Lorrays—Dore Sisters—Babies—Gilbert Wells—Marie Cavanagh & Co.

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"Passing Show." Also the star curtain at  
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**FRANKLYN FARNUM & CO.**

Theatre—Proctor's 5th Avenue.  
Style—Novelty.  
Time—Twenty minutes.  
Setting—Special.

Here's a wow of a production act if there ever was one. It features Franklyn Farnum, foremost exponent of jazz dancing; Christine Marson, who combines talent and beauty in some fast stepping; Shirley Dahl, another vivacious, dancing beauty; Jackson and O'Rourke, singers, and The Syncopated Seven, a female orchestra combination which proved a pleasing novelty. The numbers are all accentuated with settings that are in harmony with each offering.

One of the young women, as the spirit of prologue, tells the audience what the act is all about. The band starts off with a lively introductory bringing Farnum and the other girl on for an American Apache dance. The latter is a prototype of Frisco's Kitchen Stove Rag, with a sufficient degree of Farnum personality and talent injected to differentiate it and make it one of the best pieces of character work we've seen in a long time. This dance alone was sufficient to establish Farnum for the night. However, he came back for his usual snappy jazz solo and again participated in a fast closing trio with the two girls. Sandwiched between were other songs and dances that were done in a way that gave balance and diversity to the offering and made it all the more entertaining. Jackson and O'Rourke handled the songs to a nicety, getting in plenty of good harmony and scoring on their own account. The Misses Dahl and Marson did some clever solo dancing and came together in one instance for a fast double. The female orchestra also did their share in putting the act over for the wow it was. Nevertheless, it was Farnum's dancing that stood out, first, last and always.

The act is lavishly mounted, thoroughly entertaining and from every angle a big-time offering. E. J. B.

**BAKER, JONES, MANNING AND DAVIS**

Theatre—Proctor's 58th Street.  
Style—Old-timers (black-face).  
Time—Eleven minutes.  
Setting—Full stage.

Another "old-timer" offering, done by a quartette, known years ago as the "Silver Bells," a slide, at the opening of their act, announcing that they last appeared together at Keith's Bijou, in Boston, thirty-one years ago. The billing and the slide also states that the four will do their "Silver Bells" song, which was a feature of their act years ago.

All four appear in black-face, two of the men doing "wench" characters. They open with the "Silver Bell" number, of which they offer several verses and choruses intermingled with bits of soft-shoe dancing. Special belts with bells of various tones are worn in the number and used in the song. There is only one other number done in the act, which is started by the two men in duo, and completed as a quartette number when the "wenches" in a change of costume, join them.

For a finish, pictures of B. F. Keith and Tony Pastor are let down, in view of the audience, while the four salute.

The turn holds interest as an old-timer offering, and the four still can sing and dance well. It will do nicely for the three-a-day route. G. J. H.

Dave Thursby opened for a tour of the Pantages Circuit last week.

**NEW ACTS****BETTY DONN**

Theatre—Hamilton.  
Style—Singing.  
Time—Thirteen minutes.  
Setting—Special drop in one.

Miss Donn has a beautiful silk drop and enters to the strains of "Three o'Clock in the Morning," garbed in a gold gown, with fan and cloak. She sings that it is three o'clock in the morning and that she should be home in bed, but that she will first sing some songs, after which she goes through her repertoire, including "Picardy," "Carolina," an Oriental number, "Indiana," "Gianinamia," "Sempre Dia," and finishes with "Three o'Clock in the Morning," telling that she will now go to bed. Miss Donn is a little awkward and has not a particularly strong voice. Her voice is sweet but of limited range and without much color. The act is well constructed and has possibilities. It will get over in the better class houses but will not appeal in the three-a-day. It is of the type commonly known as "high class," but Miss Donn has not the vocal or facial requirements to make it a big success. C. C.

**CALIFORNIA RAMBLERS**

Theatre—Proctor's 23rd Street.  
Style—Novelty.  
Time—Twenty-three minutes.  
Setting—Special.

This is another ten-piece dance orchestra combination that has harkened to the lure of vaudeville. The combination is probably best known as record makers. The act works in full stage amid a gorgeous setting, employing trick lighting and other effects which enhance their numbers.

They open with "Old Fashioned Girl," which sets them pretty with the mob, and counter with "Kitten On the Keys," which gets over with equally good results. Three boys follow in a banjo trio that incorporates popular melodies of the hour and brings down the house. They follow with an ensemble, "Swanee Smiles," that proves a smash finish. The mob brought them back for an encore, the boys responding with impressions of Paul Whiteman and John Philip Sousa, which got over so well that they kept the boys on for "Hot Lips."

The boys are all finished musicians and their present offering is a valuable asset to vaudeville. E. J. B.

**KELSO AND DE MONDE**

Theatre—Proctor's 5th Avenue.  
Style—Songs, talk, dances.  
Time—Fifteen minutes.  
Setting—Special.

An unusually clever mixed team carry this act to a hit. Their talk is woven around an idea that is similar to that of "The Meanest Man in the World," yet does not border on infringement of the other piece. The man is a young lawyer who has been commissioned to serve a dispossess notice on the occupants of a suburban bungalow. When he sees the pretty daughter he weakens, proposes and is accepted. However, he finds that she is not of the family he was to dispossess. They have gone and her family are the new tenants. Both are peculiarly adapted to their roles and play them for top value. An ample sprinkling of comedy, songs and dances help to make it one of the best balanced offerings of its kind in vaudeville. E. J. B.

**BERT AND LOTTIE WALTON**

Theatre—State.  
Style—Songs, talk, dances.  
Time—Twelve minutes.  
Setting—In one (special).

A boy and girl combination of pleasing personalities, who would be still more pleasing if they eliminated, or revised entirely, the talk portion of their act. They appear before an attractive drop in one, the girl making a nice impression in a becoming frock, and the young man attired in tuxedo. Speaking of the girl's first frock, we might mention, while we're at it, that she makes two changes in the turn, wearing three dresses. As stated, the first frock is pretty, but the second is in poorer taste, and the third is an awful affair which detracts from her appearance, personality, and spoils all her work. A blonde-haired woman should never wear dark brown clothes of the type Miss Walton does, especially if her eyes are made up to look blue.

The feature of the act is the tap dancing done by the girl, and the acrobatic work which the man incorporates into his dances toward the end of the act. The talk consists of such gags as "Every time I take a bath, I mark it down in this book." "What are all these blank pages for?" "My father has George Washington's watch." "That's nothing, my father has Adam's apple." And the team had the reviewer's goat.

G. J. H.

**RENO SISTERS AND ALLEN**

Theatre—Regent.  
Style—Dancing.  
Time—Fifteen minutes.  
Setting—Special.

This act is set in a special purple silk cyc, prettily embroidered, with the stage tastefully set. After a heavy overture, the cyc part and the violinist, Allen, is disclosed, he goes into a solo and the girls come out from opposite sides of the stage and go into a neat double dance. This is followed by a sort of English Chappie eccentric by the violinist without his fiddle. He dances cleanly, but does nothing difficult. The girls then do a boy-and-girl Dutch dance that is cute, with one or two difficult steps. Following this, Allen does a dance with his fiddle which goes nicely, and the three of them finish with some fast acrobatic steps and whirls, ending with a split finish toward the audience. The act closed the bill, but got over nicely. The stage waits should be eliminated and Allen should dig up a snappier routine. C. C.

**DALE AND REESE**

Theatre—Franklin.  
Style—Comedy.  
Time—Fourteen minutes.  
Setting—In one.

Two men, one doing "Dutch" dialect comedy, in a routine of small timey bits, which will get over on the small time only because of their delivery of the material. With the proper material, these two show more than just possibilities to do a big time act, as far as ability goes.

What lines in the act aren't of small time value are familiar, and have been done by others for a long time. They also essay some song bits in the act, the comedian doing "I Go So Far With Sophie," and "Say It While Dancing" being used for a finish. G. J. H.

**BETTY MORGAN AND CO.**

Theatre—Fifth Avenue.  
Style—Songs and dances.  
Time—Fifteen minutes.  
Setting—Special.

The featured player formerly did a similar offering with her brother, the act being known as Jim and Betty Morgan. In the new "frame" a female accompanist supplants Jim at the piano.

Betty opens with a "special," the gist of which is her reason for not having a jazz band in her act. Lyrically, she explains that the band she would like would have to have Sousa, Paderewski, Kubelik and others of equal prominence. Since vaudeville could not buy such an act, she has had to suffice with a pianist. The song is well put together, with a number of humorous kick lines bringing genuine laughs. She follows with a corking comedy number, "Oh, How a Sailor Can Love," which also gets over to good results and takes her off to a great hand. The pianist fills in with a selection, with Miss Morgan returning in a new and dazzling costume for "I'm in Love With Harmony." She next does a "comedy bit" on a little song plucker from Woolworth's and closes the offering with "Panorama Bay."

Miss Morgan has a great act that is thoroughly entertaining and can hold its own on any bill. E. J. B.

**LILLIAN MORTON**

Theatre—City.  
Style—Singing.  
Time—Fourteen minutes.  
Setting—In "one."

Lillian Morton has the ambition to do an act which would place her in that category of female singles known as "character comedienne." In fairness to Miss Morton, not only has she the ambition, but a little ability as well. We discovered her ambition through the type of work she is doing, but the material she has buried her talents very successfully.

She opens with a published number, doing it first as a French girl is supposed to do it, then as a little girl, and finally as Sam Bernard. She followed this with "I Coitently Must Be in Love," of which she did three choruses, making one too many for best results. A Jewish comedy number, and a "blues" completed the routine.

She has a nice voice for the type of work she wants to do. Her delivery needs a lot of toning down, for she overdoes all of her numbers. At present she'll do nicely for the small time houses, but with better material, and some work, might make for the better theatres. G. J. H.

**CLARK & CLIFFORD**

Theatre—City.  
Style—Songs.  
Time—Fourteen minutes.  
Setting—In "one."

Two neat appearing men, working in tuxedos, offering a repertoire of songs, with a "special" finale for getaway. Both have fairly good voices and were showmen enough to chose songs well suited to them.

They open with "Bamboo Babies." The tall chap follows with "We'll Have a Wonderful Time," injecting some of Eddie Cantor's antics during the delivery. His partner comes back for a ballad, with both coming together for a finish, with a medley of operatic and popular tunes set to an improvised lyric, interspersed with comedy "kick lines."

The act did neatly in fourth spot, and will undoubtedly take its place within the ranks of standard small timers. E. J. B.

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## CHARLESTON AND AUGUSTA

Clown Seal—Coffman & Carroll—Bowers, Walters & Crocker—Eckert & Harrison—Four Madcaps.

## TAMPA, FLA.

Johnson & Baker—Jack Hughes Duo—Herron & Gaylord—Emma Earl—Leona Hall Revue.

## COLUMBIA, S. C.

(Second Half)—Valentine & Bell—O'Brien & Josephine—Hal Johnson & Co.—Hibbitt & Malle—Little Jim.

## ROANOKE AND CHARLOTTE

Roberts & Demont—Will J. Ward—Fisher & Hurst—M. Pryor & Co.—Four Readings.

## CHARLOTTE AND ROANOKE

F. & M. Dale—Joe Armstrong—Rice & Werner—Olcott & Mary Ann—Morton Jewell Co.

## WESTERN VAUDEVILLE

Week of December 3, 1922

## CHICAGO, ILL.

Majestic—Lehocz & Dupre—Hollis Sisters—Grindell & Eather—Henry Margo & Co.—Billy Beard—Duval & Symonds—Bernivici Bros.—Six Hassans.

American (First Half)—Brown & Lavelle—Tom & Dolly Ward—Paul Shine & Co. (Second Half)—Yokohama Boys—Miller & Rainey.

Lincoln (First Half)—Yokohama Boys—Glanville & Sanders—Percival Noel & Co. (Second Half)—Paul Shine & Co.—Brown & Lavelle.

Kedzie (First Half)—Chas. & Helen Polley—Dougal & Leary—Murphy & Lochmar—Lambert & Fish—Hubert Dyer & Co. (Second Half)—Dave Winnie—Mabel Harper & Co.—J. C. Lewis, Jr. & Co.

## ABERDEEN, S. C.

Orpheum—Royal & Valentine—Robt. Henry Hodge & Co.—John Neff.

## BLOOMINGTON, ILL.

Majestic (First Half)—Kinzo—Bennett & Lee—Carnival of Venice. (Second Half)—Bert Howard—Henry Catalano & Co.

## CEDAR RAPIDS, IOWA

Majestic (First Half)—The Three Original Regals—Mabel Harper & Co.—Dave Manley—Geo. Lovett's Concentration. (Second Half)—Hardy Bros.—Chadwick & Taylor—Percival Noel & Co.—Brazilian Heiress.

## CENTRALIA, ILL.

Grand—Three Romanos—Craig & Catto—Ritter & Knapp.

## CHAMPAIGN, ILL.

Orpheum (Second Half)—Lloyd Nevada & Co.—Bayes & Fields—Jarvis & Harrison—Marc McDermott & Co.—Four Camerons—Ambler Bros.

## CROOKSTON, MINN.

Grand—Royal & Valentine—John Neff—Robt. Henry Hodge & Co.

## DAVENPORT, IOWA

Columbia (Second Half)—Four Erretos—Fagg & White—Ethel Parker & Co.—Creedon & Davis—Geo. Lovett & Co.

## DUBUQUE, IOWA

Majestic—Hardy Bros.—Maxfield & Golsen—Brazilian Heiress—Four Brettons.

## FARGO, N. D.

Grand (First Half)—Royal & Valentine—Robt. Henry Hodge & Co.—John Neff. (Second Half)—Hill & Quinnell—Carney & Rose.

## GALESBURG, ILL.

Orpheum (First Half)—Melnotte Duo—Mills & Duncan—Songs & Scenes. (Second Half)—Luster Bros.—Graduation Day.

## GRAND FORKS, N. D.

Orpheum—Villani & Villani.

## GRAND ISLAND, NEBR.

Majestic (First Half)—The Halkings—Hibbert & Nugent. (Second Half)—Briscoe & Austin—Leighton & Du Ball—Bravo Michelini & Trujillo.

## JOLIET, ILL.

Orpheum (First Half)—Gabby Bros.—Creedon & Davis—Ethel Parker & Boys. (Second Half)—Maxon & Morris—Dave Harris & Band.

## JOPLIN, MO.

Electric (First Half)—McConnell & West—Granville & Fields. (Second Half)—Al & Mabel Joy—Moran Sisters & Norman.

## KANSAS CITY, KANS.

Electric (First Half)—Jason & Harrigan. (Second Half)—Hibbert & Nugent—Pantheon Singers.

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## VAUDEVILLE BILLS

(Continued from page 25)

## KANSAS CITY, MO.

Globe (First Half)—Bertram & Andes—Bell & Le Claire—Lombardi & Carl Co.—Seymour & Jeannette—Kane, Morey & Moore. (Second Half)—Dressler & Wilson—Clark & Manning—Morgan & Woolley Co.—Chick & Tina Harvey.

Main Street—Hughie Clark—Doree's Celebrities—Elizabeth Murray—Eight Blue Devils.

## LEAVENWORTH, KANS.

Orpheum—Clark & Manning—Harris & Lyman—Morgan & Woolley Co.—Chick & Tina Harvey.

## LINCOLN, NEBR.

Liberty (First Half)—The Halkings—Inez Hanley—Skelly Helt Revue—Hibbert & Nugent. (Second Half)—Swift & Daley—Davis & Bradner—Smith Bros.—Shadowland.

## MADISON, WIS.

Orpheum (First Half)—Selbini & Grovini—Bobby Henshaw—Bluebird Revue—Boganny's Comedians. (Second Half)—Wille Bros.—Al Lester & Co.—Harry Gilbert—Seven Brown Girls—Mantell's Manikins.

## MILWAUKEE, WIS.

Majestic (First Half)—Sealo—Mowatt & Mullen—Waldron & Winslow—Jack Lee—Dave Ferguson & Co.—Werner Amorosa Trio. (Second Half)—Farnell & Florence—Isabakawa Bros.

## MINNEAPOLIS, MINN.

Seventh St.—Will Morris—Lyle & Virginia—Driscoll, Long & Hughes—Billy Gerber Revue—Baxley & Porter—Frank Ernest—Crystal Bennett & Co.

## NORFOLK, NEBR.

New Grand (First Half)—Inez Hanley—Harry Garland—Skelly Helt Revue. (Second Half)—Fenwick Girls—Kelly & Kozie—Masco.

## OMAHA, NEBR.

Empress (First Half)—Mascot—Briscoe & Austin—Leighton & Du Ball—Bravo Michelini & Trujillo. (Second Half)—The Halkings—Inez Hanley.

## PEORIA, ILL.

Orpheum (First Half)—Maxon & Morris—O'Malley & Maxfield—J. C. Lewis, Jr. & Co.—Paisley Noon & Co.—Jarvis & Harrison—Mrs. Eva Fay. (Second Half)—Mrs. Eva Fay—Carnival of Venice—The Leightons.

## QUINCY, ILL.

Orpheum (First Half)—Luster Bros.—Graduation Day. (Second Half)—Melnotte Duo—Mills & Duncan—Songs & Scenes.

## RACINE, WIS.

Rialto—Charles & Helen Polley—Tyler & Crolius—Miller & Bradford—Senator Murphy—Bobby Jackson & Co.

## ROCKFORD, ILL.

Palace (First Half)—Wille Bros.—Al Lester & Co.—Harry Gilbert—Seven Brown Girls—Mantell's Manikins. (Second Half)—Selbini & Grovini—Bobby Henshaw—Bluebird Revue—Boganny's Comedians.

## ST. JOE, MO.

Electric (First Half)—Roshier & Muffs—Dressler & Wilson—Great Howard—Pantheon Singers. (Second Half)—Bertram & Andes—Harris & Lyman—Lombardi & Carl Co.

## ST. LOUIS, MO.

Columbia (First Half)—Seymour & Healey—Miller & Rainey—Stone's Novelty Boys—Marston & Manley—Ritter & Knapp. (Second Half)—Fox & Mack—Bell & LeClaire—Bennett & Lee—Royal Venetian Five.

Grand—Naiso & Rizzo—Brosius & Brown—Frances & Marshall—Walzer & Dyer—Shierlock Sisters & Clinton—Christie & Bennett—Manicure Shop—Snow & Signorini.

Rialto (First Half)—Lloyd Nevada & Co.—Bayes & Fields—Moore & Kendall—Frank Wilcox & Co.—Pepita Grenados & Co. (Second Half)—Seymour & Jeannette—Sandy—Gus Edwards Revue.

## SIOUX CITY, IOWA

Orpheum (First Half)—Corinne—Zeck & Randolph—Mme. Doree's Operadique—Sully & Houghton—Family Ford. (Second Half)—Caltes Bros.—Will & Mary Rogers—Skelly Helt Revue—Leon & Co.—Stranded.

## SIOUX FALLS, S. D.

Orpheum (First Half)—Davis & Bradner—Paul Howard—Will & Mary Rogers—Shadowland. (Second Half)—Ankar Trio—Maidie De Long.

## SOUTH BEND, IND.

New Palace (First Half)—Joe Melvin—Evelyn Phillips & Co.—Dave Harris & Band. (Second Half)—Reno, Keyes & Melrose—Gene & Mignon.

## SPRINGFIELD, ILL.

Majestic (First Half)—Don Quixano & Co.—Paul Decker & Co.—Four Camerons—Ambler Bros. (Second Half)—Heras & Wills—Dougal & Leary—Let's Go—Moore & Kendall—Pepita Grenados & Co.

## TERRE HAUTE, IND.

Hippodrome (First Half)—Gene & Mignon—Let's Go—Heras & Wills. (Second Half)—Joe Melvin—

Don Quixano & Co.—Paul Decker & Co.—Evelyn Phillips & Co.

## TOPEKA, KANS.

Novelty (First Half)—Clark & Manning—Harris & Lyman—Morgan & Woolley Co.—Chicago & Tina Harvey. (Second Half)—Roshier & Muffs—Jason & Harrigan—Great Howard.

## CHICAGO KEITH OFFICE

Week of December 4, 1922

## CINCINNATI, OHIO

Palace—Frazier's Highlanders—Vernon—Dancing Humphreys—G. Austin Moore—Whitfield & Ireland—Wilson Bros.—K. T. Kuma Co.

## CLEVELAND, OHIO

Read's Hippodrome—Juggling McBanua—Walman & Berry—Toyland Follies—Bob Ferris Co.—Walt Manthey Co.—Bob Ferns Co.

## CLINTON, IND.

Capitol (First Half)—Honey Bunch Co. (Second Half)—Kinzo—O'Malley & Maxfield—Dunlay & Merrill.

## CRAWFORDSVILLE, IND.

Strand—Gladys Green—Mack & Mabelle.

## DAYTON, OHIO

Keith's (First Half)—Sincclair & Gray—Burnum—Paul Rahn Co.—J. & W. Henning—Seattle Harmony Boys. (Second Half)—The Levolas—Harber of Seville—Tonia Gray Co.

## DETROIT, MICH.

La Salle Garden (First Half)—Grace Ayers Co.—Reynolds & White—Arthur De Voy Co.—Four of Us—Corridina's Animals. (Second Half)—Sincclair & Gray—Norman & Lander—Hickman Bros.—Seattle Harmony Boys.

## EVANSVILLE, IND.

Victory (First Half)—Sawyer & Eddy—Mack & Mabelle—Marc McDermott Co.—Ash & Franks. (Second Half)—Larimer & Hudson—Flanigan & Morrison—Marston & Manley—Edith Clifford.

## FLINT, MICH.

Palace (First Half)—Royal Bros.—Larry Comer—Jewell's Mannikins—Cornell & Faye Sisters. (Second Half)—Vallal Zermaine—McDermott & Vincent—Octavia Handworth—Leo Haley—Three Weber Girls—Laurie Ordway.

## FT. WAYNE, IND.

Palace (First Half)—Daniels & Walters—Morris & Block—Jonas Hawaiians. (Second Half)—J. & W. Hennings—Corradina's Animals.

## HUNTINGTON, IND.

Huntington—Reynolds & White—Daly & Burch.

## INDIANAPOLIS, IND.

Palace—Thavma—Nippon Duo—Seamon Conrad Co.—Frisco—Stan Stanley—F. & E. Halls.

## KALAMAZOO, MICH.

Regent (First Half)—Royal Sydneys—Dana & Arthur—Johnny's New Car—Laurie Ordway—The Sheik. (Second Half)—Jewell's Mannikins—Flanigan & Stapleton—McDonald Three.

## KOKOMO, IND.

Strand (First Half)—Tulsa Sisters—Oliver & Lee—Bert Howard—Karl Rosini Co. (Second Half)—Althea Lucas Co.—Grace Twins—Lloyd & Goode—Herb Lloyd Co.

## LANSING, MICH.

Regent (First Half)—Jessie Miller—E. & E. Tracy—Sullivan & Myers—McDonald Three. (Second Half)—Royal Sydneys—Fries & Wilson—Johnny's New Car—Four of Us—The Sheik.

## LEXINGTON, KY.

Ben All (First Half)—The Le Volos—Ormsbee & Remig—Tonia Gray Co.—Four Musketeers—Jada Trio. (Second Half)—Humbert Bros.—Marsh & Williams—Paul Rahn Co.

## LIMA, OHIO

Faurot (Second Half)—Grace Ayers Bros.—Burnum—Jacque Yvell Co.—Daniels & Walters—V. & C. Avery.

## MIDDLETOWN, OHIO

Gordon (First Half)—V. & C. Avery—Norman & Landee—August & Paulette—Burnum. (Second Half)—Hager & Goodwin.

## MUSKEGON, MICH.

Regent (First Half)—Karl Gardner—Fries & Wilson. (Second Half)—Sullivan & Myers—E. & E. Tracy—Harry Van Fossen.

## PADUCAH, KY.

Orpheum (First Half)—Humberto Bros.—Fitzgerald & Carroll—Marsh & Williams—De Marvio Five. (Second Half)—Stone's Boys.

## RICHMOND, IND.

Murray (First Half)—Althea Lucas Co.—Grace Twins—Lloyd & Goode—White Hussars. (Second Half)—Tulsa Sisters—Harry Antrim Co.—Milton & Lehman—Page & Green.

## SAGINAW, MICH.

Jeffers-Strand (First Half)—Vallal & Zermaine—McDermott & Vincent—Octavia Handworth—

Leo Haley—Three Weber Girls. (Second Half)—Cornell & Faye Sisters—Larry Comer—Arthur De Voy Co.

## TERRE HAUTE, IND.

Liberty (First Half)—Gladys Greene—The Leightons—Craig & Catto—Herb Lloyd Co. (Second Half)—Lambert & Fish—White Hussars.

## MARCUS LOEW CIRCUIT

Week of December 4, 1922

## NEW YORK CITY

American (First Half)—Love & Wilbur—Gilbert Sisters & Armstrong—Scotty Welsh & Girls—Creole Cocktail—Katherine Murray & Co.—Jas. Grady & Co.—Roebor & Gold—Rainbow Trio. (Second Half)—Taffell & Newell—Bobby Van Horn—Potpourri Dancers—Wilson & Jerome—Jocelyn & Turner—Sally Fields—Billy & Daisy Wilson.

Victoria (First Half)—Mack & Brantley—Alton & Allen—In Wrong—Calvin & O'Connor—Baraban, Grohs & Hall. (Second Half)—Weiss Troupe—Gilbert Sisters & Armstrong—Fox & Kelly—Tillyou & Rogers—Four Queens & A Joker.

Avenue B (First Half)—Van & Emerson—Nick & Gladys Verga—Lamay & Pearson—Follies. (Second Half)—Leon & Mitzl—Ray Morrell Three—Follies.

Boulevard (First Half)—Jean & Jacques—Henry & Adelaide—Fox & Kelly—Low Cooper—Strickland's Entertainers. (Second Half)—Three Martells—Irving & Elwood—Frank Stafford & Co.—Benny Harrison & Co.—Creole Cocktail.

Orpheum (First Half)—Taffell & Newell—Howard & White—Foster & Sheppard—Eva Tanguay. (Second Half)—Ed. Gingsras Co.—Cronin & Hart—Cameron & O'Connor—Eja Tanguay.

Greely Square (First Half)—Pickard's Seals—Lalloy & Mabel Hart—Dan Downing & Co.—Mile. Vandy & Co. (Second Half)—Prevost & Goelet—Jeanne LaCrosse & Co.—Toy Ling Foo—Nelson & Barry Boys—Strickland's Entertainers.

Lincoln Square (First Half)—Ed. Gingsras & Co.—Jeanne LaCrosse & Co.—Garry & Baldi—Eddie Foyer—Camia & Co. (Second Half)—Mack & Brantley—Dolly's Dream—Raymond & Stern.

State (First Half)—Weiss Troupe—Hope Vernon—Nelson & Barry Boys—Eddie & Edith Adair—Chas. F. Seamon—Four Queens & A Joker. (Second Half)—Zara Carmen Trio—Mardo & Rome—Grace Cameron & Co.

National (First Half)—Nestor & Vincent—McCormack & Regay—Frank Stafford & Co.—Quinn & Caverly—Hope Sisters & Band. (Second Half)—Russell & Hayes—Hope Vernon—Garry & Baldi—Chas. F. Seamon—Bits of Dance Hits.

Delaney Street (First Half)—Roma Duo—Green Sisters—Benny Harrison & Co.—Ethel Roseman & Co.—Sally Fields—Sunbeam Follies. (Second Half)—Rainbow Trio—Jerome & France—Bardwell, Mayo & Renstrom—Dan Downing & Buddy—Camia & Co.

## BROOKLYN, N. Y.

Palace (First Half)—Leon & Mitzl—Brennan & Wynne—Andy & Louise Barlow—Miller, Packer & Sels—Snapshots. (Second Half)—DuVal Bros.—Leonard & Culver—Rudloff—Lamay & Pearson—Primrose Minstrels.

Warwick (First Half)—DuVal Bros.—Jim Duffy & Co.—Ray Morrell Trio—Bits of Dance Hits. (Second Half)—Dean & Dean—Evans & Babetta—Vacation Days.

Fulton (First Half)—Billy & Daisy Wilson—Mardo & Rome—Rudloff—Grace Cameron & Co.—Primrose Minstrels. (Second Half)—Pickard's Seals—McCormack & Regay—Ethel Roseman & Co.—Quinn & Caverly.

Gates (First Half)—Three Martells—Jerome & France—Headliners—Tower & Darrell—Erford's Oddities. (Second Half)—Nestor & Vincent—Alton & Allen—LeRoy & Mabel Hart—Calvin & O'Connor—Dance Dreams.

Metropolitan (First Half)—Gordon & Healy—Tillyou & Rogers—Mabel Blondell Revue. (Second Half)—Erford's Oddities—Katherine Murray & Co.—Headliners—Eddie Foyer—Dorothy Hoye & Georgia Flite.

Astoria (Second Half)—Camilla's Birds—Dreon Sisters—Green & Burnett—Eddie Clark & Co.—Tower & Darrell—Sunbeam Follies.

## ATLANTA, GA.

(First Half)—LaToy Bros.—Bertie Kraemer—Morley Sisters—Alex Hyde's Orchestra. (Second Half)—Stanley & Attie—Cleveland & Courtney—Henshaw & Avery—Serve-U-Four—Powell-Gilmore & Co.

## BALTIMORE, MD.

Hippodrome—Edwards & Allen—Mac & Hill—Little Lord Roberts—McCormack & Irving—Joe DeKoe Troupe.

## BIRMINGHAM, N. Y.

(First Half)—Blum Bros.—Berrie & Bonnie—Hoey & Evans—Silvers & Berger—Gen. Pisano & Co. (Second Half)—LaToy Bros.—Bertie Kraemer—Morley Sisters—Alex Hyde's Orchestra.

## BOSTON, MASS.

Orpheum—Breakaway Barlows—Chad & Monte Huber—Jim & Betty Page—Tarsan—Wilson & McAvoy—Jazz Jubilee.

## BUFFALO, N. Y.

State—Joe Fenton & Co.—Dodd & Nelson—Cupid's Close-up—Heim & Lockwood Sisters—Follies.

(Continued on page 29)

Featured with  
"Hello Good Times"  
Personal  
Direction  
JOHN G. JERMON

ECCENTRIC  
DUTCH  
COMEDIAN

NAT "CHICK" HAINES  
BILLY TANNER

WITH  
PECK & KOLES  
FOLLIES AND SCANDALS

Pirates are hereby warned: See my act, "Hello Mamma," and then see "Hello Wife," now played by others in vaudeville and judge for yourself who the material belongs to. An actor is an actor, and a thief is a thief. ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY.



## COAST ORCHESTRA HERE

Ted Rose and his Los Angeles Orchestra arrived in New York last week, after having played their way across the Continent, with a notable week's engagement at the Blackstone, Chicago. Rose is still a young man, but enjoys an excellent reputation on the West Coast. He carries eleven men in his organization, violin, piano, three saxophones, two trumpets, trombone, banjo, bass and drums.

Rose has been appearing in public since he was eleven years old, at that time doing a piano single in vaudeville. He later went to the California Conservatory of Music and Washington University and, after graduating from both places, went on tour as a pipe organist. He later sailed to Europe with bands on two different occasions. His father is Ted Rose, the old concert master of London and Berlin, now settled on the Coast. His mother was instructor of the pipe organ at the California Conservatory.

The band is preparing for a vaudeville engagement, opening this week out of town. Mae Devereaux will be seen in the act.

## LOUISIANA'S AT JOHN'S

The Louisiana Orchestra, under the direction of Anton Lada, is continuing its run at John's Restaurant. This five-piece combination was originally engaged for a short run, but have been held over because of their popularity. The orchestra is represented by Harry Moss.

Moss also has under his direction the Oriental Orchestra, a four-piece combination, which is playing at Lyons Cafe, Broadway and Forty-first street, Frank Link conducting.

## RAY MILLER VISITS NEW YORK

Ray Miller was in town for a few days last week, having come on from Detroit to put in a personal appearance at the McKinley Lodge, of the Masons, which he had promised to do some time ago. Although he intended to stay only one day, it was four days before he was able to get away. He will remain at the Hotel Addison for three weeks more and will then return to New York.

## TERMINI AT THE BEAUX ARTS

Joe Termini and his nine-piece orchestra are playing at the Beaux Arts Cafe in Philadelphia for the season. A few weeks ago Mr. Termini closed in vaudeville, after appearing with his six-piece band. The new band will soon be heard in the Philadelphia theatres, doubling from the Beaux Arts.

## MORRIS AT CONVENTION

WATERBURY, Conn., Nov. 20.—Ed Morris and his Broadway sextet are furnishing the melody and dance music at the Eagles' convention, here, this week. Besides Morris, in the aggregation are Tom Cooper, Harold Hauser, Gus Willow, Gus Pabst and Pete Spebak.

## VINCENT RIZZO IN CUBA

Vincent Rizzo and his orchestra sailed for Cuba on the *Orizaba* Saturday, November 25. Rizzo is taking five men with him and will play an all winter engagement at the Havana Jockey Club, where he and his orchestra have been booked by Paul Whiteman, Inc.

## McCLAIN BACK FROM TOUR

Charles McClain's orchestra has just concluded a two weeks' dance tour through Pennsylvania for Paul Whiteman, Inc. McClain and his men are being considered for one of the more important winter resorts, the deal to be concluded some time within the next two weeks.

## COWBOY BAND IN ENGLAND

A combination being billed as the "Ten Frisco Cowboy Syncopators" is headlining on the Moss Empire time in England. The orchestra appears in cowboy garb with a featured singer and dancer, Harry Lester. Burton Lester is conducting the orchestra.

## ORCHESTRA NEWS

## WHITEMAN MGR. IN HOSPITAL

Hugh Ernst, manager of Paul Whiteman, Inc., was operated on for appendicitis on Wednesday last at the Polyclinic Hospital. At the time of his operation his condition was reported as serious, but at the time of going to press he was recovering rapidly. The attack came on suddenly about three weeks ago and Ernst was confined to his home while attempts were being made to avoid an operation by freezing. On Tuesday his physicians became alarmed over his condition and took him to the hospital, where it was found that the appendix had burst.

Ernst's young son is at present also confined to his bed with an abscess on the leg that was operated on recently.

## MILLER ORCHESTRA AT EXPOSITION

Ray Miller, Inc., furnished a ten-piece combination for the Hotel Men's Exposition at Grand Central Palace all of last week. The feature of the orchestra was the leader, Al Dwalk and the playing of Little Ben Sanchick at the piano. Sanchick has been giving concerts lately, his most notable being those for the *Evening Globe*.

The Miller offices have also closed negotiations to place an orchestra at the Belleaire Hotel, Belleaire, Fla., for the winter and also a trio at the Belleaire Casino.

## SANDERS BACK AT LOUISVILLE

Al Sanders and his Novelty Orchestra are back at the Seelbach Hotel, Louisville, after playing a summer engagement at the Onondaga Hotel, Syracuse. There have been no changes in the orchestra, the feature still being Messrs. Seibert and Colebourn, the saxophonists, who double on the trumpet. The band will stay at the Seelbach all winter and will probably come to a hotel in New York early in the spring. For the New York engagement the band will consist of eleven men, playing thirty-six instruments.

## PHILLIPS TO STAY AT DANCELAND

Barney Phillips and his orchestra, booked by Philip Kamm at the Danceland, Jamaica, for a short engagement, have had their contract extended and will probably remain there until July. Kamm recently proposed putting the combination out with a vaudeville act, but the management refused to allow them to leave, offering to pay more money to retain their services.

## MULFORD TO PLAY FOR BIG BALL

Walter Mulford's Band and the James J. Curran Association have combined forces for a gala masked ball and carnival to be given at Arcadia Hall, Brooklyn, Saturday evening, December 2.

Mulford's sixteen-piece Challenge Orchestra will contribute the dance music. Prizes will be awarded for original and comic costumes.

## LEVINE WITH GEHRUE ACT

Al Levine and his band are now playing Keith vaudeville with Mayme Gehrue. The act opened for a tour of the Delmar Southern time this Monday at Richmond. The combination consists of piano, drums, trombone, cornet, two saxophones and violin. Chief Red Eagle, who did a single last season on the Keith time, is violinist.

## SIRENS AT N. V. A.

The Sirens of Scranton, of the best dance orchestras in Pennsylvania, appeared recently at one of the N. V. A. Bohemian nights, closing a sixteen-act bill, and proved one of the hits of the evening. They will open about December 2 at the St. Nicholas Rink, in New York.

## RIVERIA ORCHESTRA AT RITZ

George W. Smith has just placed the Riveria Orchestra with the Little Ritz Club, Brooklyn. The organization boasts of nine pieces and several of its members formerly played at the Hotel Biltmore.

## BARGY BOOKED FOR YEAR

CHICAGO, Nov. 25.—Ernie Young has booked Roy Barge and his famous orchestra for more than one solid year at the new Trianon Dance Palace in Chicago, beginning December 12. When the orchestra opens on that date it will comprise fifteen men instead of the usual nine. In order to complete the organization, Barge has secured six of the best musicians from Carl Sternberg's Synchronized Orchestra, which has been playing at the Woodlawn Theatre here and which made such a tremendous hit at the Palace, Chicago this week. As printed in the *CLIPPER* last week, Paul Whiteman and his orchestra will be the attraction at the opening of this wonderful Dance Palace on December 5, where he will remain for six nights. Roy Barge and his orchestra will be the highest paid organization of its kind playing in Chicago.

## LOPEZ INC. OFFICERS

The following officers have been elected by Vincent Lopez Enterprises, Inc., the new Lopez-Weber corporation: Vincent Lopez, president; William Hamilton, vice-president and secretary; Harry Weber, treasurer and general manager. The new corporation, which will produce and book everything that comes under the heading of music, is preparing a new musical act which will soon be ready for a showing. It is a seven-piece ladies' orchestra to be known as the Lakesonians. Lopez will stage and produce the act and Weber will handle it.

## DAVIS AT LE PARADIS

The Meyer Davis Orchestra continues its success at Le Paradis, the exclusive cafe which Davis opened in Washington as a home for this combination and a meeting place of Washington society. The orchestra is made up of the following artists: W. B. Tupman, leader and pianist; Bob Foster, banjo and saxophone; Franklin Edson, Charles Williams and Joseph Smith, saxophones; Nathan Brusiloff, violin; Ben Franklin, drummer.

## SPECHT SONG RELEASED

The first song to go out under the name of Paul Specht, as composer, is "That Spirit Melody," which is being published by Irving Berlin, Inc.

The peculiar feature of the song is that Specht claims it was really written through spirit inspiration. Specht having made a deep study of Spiritualism and being a great believer in it. Milt Hagen is arranging a newspaper campaign on the number, featuring the novelty of the spirit idea with appropriate pictures.

## FIVE KINGS IN UNIT SHOW

The Five Kings of Syncopation, the orchestra that was one of the features of Sophie Tucker's act for so long, is appearing at the Central Theatre this week as one of the feature acts in "Stolen Sweets." Jules Buffano, who was formerly the manager for the Five Kings, is no longer with the act. As at present comprised the orchestra consists of Irving Rothschild, violin; Danny Alvin, drums; Al Levine, saxophone; George Coon, piano, and Irving Solow, cornet.

## GEORGE HALL AT RAINBOW

George Hall's Ambassador Dance Orchestra is now appearing at Rainbow. This is a ten-piece combination that has been heard in several hotels and cabarets, both in the city and out of town. Another orchestra at Rainbow is the Kentucky Five, a novelty jazz band of the Dixieland variety.

## MILLER GOING TO PALM BEACH

Ray Miller and his orchestra will open at the Beach Club, Palm Beach, about January 8 for a winter engagement. During the afternoons the orchestra will appear at the Coconut Grove, where they will play for the tea dances.

## DOUBLING ON LOEW TIME

For the first time in the history of the Loew circuit, an attraction playing its houses has been allowed to double from the theatre to outside affairs. This is Alex Hyde and his orchestra, which is presented under the direction of Paul Whiteman, Inc., who, in addition to being routed over the Loew circuit, is playing society dances and special functions in conjunction with the orchestra's appearance in each city.

Hyde has sent A. L. Selig in advance of his orchestra, as advance business manager, to book dates in all towns where the orchestra is booked to play. He travels a month ahead of the orchestra. Hyde and his organization have broken receipt records in all the Loew houses where they have appeared. They are at the Strand theatre, Washington, this week.

## GENE DABNEY HELD OVER

Gene Dabney and his orchestra are being held over indefinitely at the Knickerbocker Grill. Dabney came into the grill on a short contract, but has become a favorite with Knickerbocker patrons and the management exercised their option. He was originally co-featured with a revue, but this has been taken out of the grill and the orchestra is now the featured attraction.

## SPECHT AT MONTE CARLO

Paul Specht and his orchestra are now the only attraction at the Cafe Monte Carlo, the Dolly Sisters having completed their engagement there. Specht's name appears in lights on the Broadway side now, having been changed over from the Seventh avenue side.

## MAYHOOD BACK AT CENTURY

Orville Mayhood returned on Monday night to his post as conductor of the orchestra of "Blossom Time," at the Century Theatre following a two weeks' illness. During his absence Alfred Goodman conducted.



## PAUL WHITEMAN MUSIC

Thru Paul Whiteman, Inc., the services of genuine Paul Whiteman Orchestras are now available for contract work at Hotel, Cabaret and Resort. The Service is complete, the artists, men who play for phonograph records — and the cost is surprisingly low.

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Including JOHN GOSS, JACK MITCHELL, E. BOOTH PLATT, DAN HALEY, ALLAN WALLACE, RUSTY WIDNER.

Management—IRVING COOPER

## VAUDEVILLE BILLS

(Continued from page 27)

### CHICAGO, ILL.

LaFleur & Portia—Armstrong & Tyson—Fred Weber & Co.—Hawkins & Mack—Dance Evolutions.

### DAYTON, OHIO

Ergotti & Herman—Warman & Mack—Frey & Rogers—Keating & Rose—Stepping Around.

### LONDON

(First Half)—Cody & King—Newport, Stirk & Parker—Beaux & Belles. (Second Half)—Neo & Helmar—Ray & Helen Walzer—Fox & Britt.

### MEMPHIS, TENN.

(First Half)—Peres & LaFlor—Wm. Dick—Stateroom 19—Klass & Brilliant—Wyatt's Lads & Lassies. (Second Half)—Blum Bros.—Berri & Bonnie—Hoey & Evans—Silvers & Berger—Gen. Pisano & Co.

### MILWAUKEE, WIS.

Frear, Baggott & Frear—Connors & Boyne—Wm. A. Weston & Co.—Olive Bayes—Olga & Nicholas.

### MONTREAL, CAN.

Loew—Jeanette & Norman Bros.—Manuel Ro-mainne Trio—Eddie Heron & Co.—Fraser & Bunce—Follies.

### NEW ORLEANS

(First Half)—Dave Vandfield—Ritter & Weiss—Prosperity—Gibson & Breuer—Braham, Reed Sisters & Dardon. (Second Half)—Peres & LaFlor—Wm. Dick—Stateroom 19—Klass & Brilliant—Wyatt's Lads & Lassies.

### NEWARK, N. J.

Loew—Leach LaQuinn Trio—Holden & Herron—Kimberley & Page—Frank Mullane—Boys of Long Ago.

### OTTAWA, ONT.

State—Walter Gilbert—Gordon & Delmar—Nevins & Gordon—Weber & Elliott—Old Timers.

### PROVIDENCE, R. I.

Emery (First Half)—Lucy Gillette & Co.—Lee & Beers—Browning & Davis—Roberts & Boyne—Thos. Potter Dunne—Four Popularity Queens. (Second Half)—Stanley, Trip & Mowatt—Bert & Lottie Walton—Carletta & Lewis—Adler & Dunbar.

### SPRINGFIELD, MASS.

Broadway (First Half)—Stanley, Trip & Mowatt—Bert & Lottie Walton—Carletta & Lewis—Adler & Dunbar. (Second Half)—Lucy Gillette & Co.—Lee & Beers—Roberts & Boyne—Thos. Potter Dunne—Four Popularity Queens.

### TORONTO, ONT.

Bellis Duo—Stephens & Brunelle—Homer Lind & Co.—Harry Bewley & Co.—Sparks of Broadway.

### WASHINGTON, D. C.

Loew—Dailey Bros.—Rainbow & Mohawk—Grey & Byron—Grant Gardner—Bothwell Brown & Bathing Beauties.

## SHUBERT VAUDEVILLE

Week of Dec. 4, 1922.

20th Century Revue—New York, Central. Midnite Revels—New York, Harlem O. H. Stolen Sweets—Brooklyn, Crescent. Facts and Figures—Astoria, Astoria, Borp Park, Boro Park. Spice of Life—Newark, Shubert Vaudeville. Troubles of 1922—Philadelphia, Chestnut St. O. H. Steppin' Around—Washington, Belasco. Gimme A Thrill—Altoona, Mishler; Zanesville, Weller; Wheeling, Court. Midnight Rounders—Pittsburgh, Aldine. Frolics of 1922—Cleveland, State. Nora Bayes & Co.—Cincinnati, Shubert. Weber & Fields—Chicago, Garrick. Plenty of Pep—St. Louis, Empress. Hello New York—Open week. Hello Everybody—Chicago, Englewood. Success—Detroit, Detroit O. H. Carnival of Fun—Toronto, Princess. Rose Girl—Buffalo, Criterion. Main Street Follies—Open week. Echoes of Broadway—Fall River (last half), Bijou; Worcester (first half), Worcester. Say It With Laughs—Boston, Majestic. Whirl of New York—Hartford, Shubert Grand.

## "TAPS AND TUNES" OPENS

Billy Hawthorne's "Taps and Tunes," a five people vaudeville tab featuring the Matthew Duo, dancers, opened on the Keith circuit last week.

## VALENTINO BURLESQUE SHOWN

A bit of new travesty entitled "The Lady Killers," a burlesque on Rodolph Valentino, was injected into "The Passing Show of 1922" at the Winter Garden by Eugene and Willie Howard on Monday night.

## BURLESQUE ROUTES

### COLUMBIA CIRCUIT

American Girls—Stone, Binghamton, 29; Colonial, Utica, 31-Dec. 2; Gayety, Montreal, Can., 4-9.  
Big Jamboree—Columbia, Chicago, 27-Dec. 2; Star & Garter, Chicago, 4-9.  
Billy Watson Beef Trust—Gayety, Washington, 27-Dec. 2; Gayety, Pittsburgh, 4-9.  
Bon Tons—Palace, Baltimore, 27-Dec. 2; Gayety, Washington, 4-9.  
Broadway Brevities—Gayety, Buffalo, 27-Dec. 2; Gayety, Rochester, 4-9.  
Broadway Flappers—Gayety, Montreal, Can., 27-Dec. 2; Gayety, Boston, 4-9.  
Bowery Burlesquers—Gayety, Boston, Nov. 27-Dec. 2; Grand, Worcester, 4-9.  
Bubble Bubble—Empire, Toledo, 27-Dec. 2; Lyric, Dayton, 4-9.  
Chuckles of 1923—Grand, Worcester, 27-Dec. 2; Miner's Bronx, New York, 4-9.  
Dave Marion's Own Show—Gayety, Rochester, 27-Dec. 2; Lyceum, Ithaca, N. Y., 4; Lyceum, Elmira, 5; Stone, Binghamton, 6; Colonial, Utica, 7-9.  
Flashlights of 1923—Open, 27-Dec. 1; Gayety, Omaha, Dec. 2-8.  
Follies of the Day—Empire, Toronto, Ont., 27-Dec. 2; Gayety, Buffalo, N. Y., 4-9.  
Frank Finney Revue—Gayety, Minneapolis, 27-Dec. 2; Gayety, Milwaukee, 4-9.  
Folly Town—Majestic, Jersey City, 27-Dec. 2; Hurtig & Seamon's, New York, 4-9.  
Giggles—Gayety, Pittsburgh, 27-Dec. 2; Colonial, Cleveland, 4-9.  
Greenwich Village Revue—Park, Indianapolis, O., 27-Dec. 2; Gayety, St. Louis, 4-9.  
Hello Good Times—Orpheum, Paterson, N. J., 27-Dec. 2; Majestic, Jersey City, 4-9.  
Sam Howe's Show—Casino, Boston, 27-Dec. 2; Close.  
Hippity Hop—Gayety, Kansas City, 27-Dec. 2; open 4-8; Gayety, Omaha, 9-15.  
Jimmy Cooper's Beauty Review—Gayety, Milwaukee, 27-Dec. 2; Columbia, Chicago, 4-9.  
Keep Smiling—Casino, Philadelphia, 27-Dec. 2; Palace, Baltimore, 4-9.  
Knick Knacks—Columbia, New York, 27-Dec. 2; Casino, Brooklyn, 4-9.  
Let's Go—Empress, Chicago, 27-Dec. 2; Gayety, Detroit, 4-9.  
Maid of America—Empire, Newark, 27-Dec. 2; Orpheum, Paterson, 4-9.  
Mimic World—Gayety, Detroit, 27-Dec. 2; Gayety, Toronto, Ont., 4-9.  
Mollie Williams' Show—Empire, Brooklyn, 27-Dec. 2; Empire, Newark, N. J., 4-9.  
Olympic, Cincinnati, 4-9.  
Reeve's Show—Colonial, Cleveland, 27-Dec. 2; Empire, Toledo, 4-9.  
Rockets—Cohen's, Newburg, Dec. 4-6; Rialto, Poughkeepsie, 7-9.  
Step On It—Gayety, Omaha, 25-Dec. 1; Gayety, Minneapolis, 4-9.  
"Sliding" Billy Watson, Fun Show—Casino, Brooklyn, 27-Dec. 2; Casino, Philadelphia, 4-9.  
Social Maids—Hurtig & Seamon's, New York, 27-Dec. 2; Columbia, New York, 4-9.  
Step Lively Girls—Star & Garter, Chicago, 27-Dec. 2; Empress, Chicago, 4-9.  
Talk of the Town—Empire, Providence, 27-Dec. 2; Casino, Boston, 4-9.  
Temptations of 1923—Miner's, Bronx, New York, 27-Dec. 2; Empire, Providence, 4-9.  
Town Scandals—Cohen's, Newburg, N. Y., 27-29; Rialto, Poughkeepsie, 30-Dec. 2; Empire, Brooklyn, 4-9.  
Wine, Woman and Song—Olympic, Cincinnati, 27-Dec. 2; Park, Indianapolis, 4-9.  
Youthful Follies—Gayety, St. Louis, 27-Dec. 2; Gayety, Kansas City, 4-9.

### MUTUAL CIRCUIT

Broadway Belles—Folly, Baltimore, 27-Dec. 2; open 4-9.  
Band Box Revue—Majestic, Scranton, 27-Dec. 2; Bijou, Philadelphia, 4-9.  
Baby Bears—People's, Cincinnati, 27-Dec. 2; Gayety, Louisville, 4-9.  
Follies and Scandals—Majestic, Albany, 27-Dec. 2; Plaza, Springfield, Mass., 4-9.  
Frances Farr and Her Pacemakers—Lyceum, Columbus, 27-Dec. 2; Band Box, Cleveland, 4-9.  
Georgia Peaches—Gayety, Louisville, 27-Dec. 2; Broadway, Indianapolis, 4-9.  
Girls a-la-Carte—Olympic, New York, 4-9.  
Heads Up—Park, Utica, N. Y., 27-Dec. 2; Majestic, Albany, 4-9.  
Hello Jake Girls—Empire, Hoboken, N. J., 27-Dec. 2; Gayety, Brooklyn, 4-9.  
Jazz Babies—Broadway, Indianapolis, 27-Dec. 2; Lyceum, Columbus, 4-9.  
Jazz Time Revue—Holyoke, Mass., 30-Dec. 2; open 4-9.  
Kandy Kids—Howard, Boston, 27-Dec. 2; Holyoke, Mass., 7-9.  
Laffin' Thru—Lyric, Newark, 27-Dec. 2; Majestic, Wilkesbarre, 4-9.  
Lid Lifters—Gayety, Brooklyn, 27-Dec. 2; Lyric, Newark, 4-9.

London Gayety Girls—Plaza, Springfield, Mass., 27-Dec. 2; Howard, Boston, 4-9.  
Mischief Makers—Olympic, New York, 27-Dec. 2; Star, Brooklyn, 4-9.  
Monte Carlo Girls—Star, Brooklyn, 27-Dec. 2; Empire, Hoboken, 4-9.  
Pell Mell—Band Box, Cleveland, 27-Dec. 2; Garden, Buffalo, 4-9.  
Pepper Pot—Garden, Buffalo, 27-Dec. 2; Park, Ithaca, 4-9.  
Pat White and His Irish Daisies—Bijou, Philadelphia, 27-Dec. 2; Folly, Baltimore, 4-9.  
Playmates—Open, 27-Dec. 2; Empire, Cleveland, 4-9.  
Runaway Girls—Majestic, Wilkesbarre, 27-Dec. 2; Majestic, Scranton, 4-9.  
Smiles and Kisses—New Empire, Cleveland, 27-Dec. 2; Peoples, Cincinnati, 4-9.

## SINGER GETS \$6,000 DEPOSIT

Leo Singer, owner of Singer's Midgits now playing the Orpheum Circuit, is in \$6,000 deposited with him as a deposit for good faith, but out four weeks' work in Havana, Cuba, for his act, which was to receive \$6,000 a week.

Singer's luck is all due to the negligence of Santos and Artigas, Havana theatre owners, to post a bond of \$25,000 in New York, which under the Emigration law would protect Singer against any breach of contract.

Last April Singer entered into a contract with the Cuban concern to take his midgits to Havana from New Orleans on November 14 and to open at their theatre on November 17 and play until December 13. The Cuban concern were to pay the transportation of the troupe of thirty, also of the animals, were to pay for the keep and feed of the animals while in Cuba and return them to New Orleans at the end of the engagement.

However, when Santos and Artigas failed to put up the bond on November 1, Singer got in touch with the Orpheum Circuit and had them continue his route over the time.

## WRITES SEVEN ACTS

CHICAGO, Nov. 18.—This has been a busy week for Douglas Leavitt who is playing at the Palace. He completed an act for Harry L. Cooper for four people which will be booked by Ernie Young over the Orpheum Jr. Circuit. This makes the seventh vaudeville act that Leavitt has written this season. Here they are: the "B. A. Rolfe Revue" a musical comedy now playing the Poli time; "Are You a Lawyer" and "Little Miss Sunshine" for Meyer B. North, now on the Keith time; "The Spender" and "50 Miles from Broadway" now playing the Keith time for C. B. Maddock and a musical comedy called "Mabel" which is to be produced in the near future.

## NAN HALPERIN FOR VAUDEVILLE

Nan Halperin, comedienne, who has had a production contract with the Shuberts that was to run for two years, has been released at her own request from the contract. Miss Halperin, who was featured in "Spice of 1922" early this season, was to have been given her own play by the Shuberts this season. However, when she made inquiries from time to time she was informed that they had not as yet obtained the proper vehicle. Finally she decided that rather than waste her time waiting she would again return to vaudeville, which she will do via the Keith Circuit early next year.

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## NOVELTY IN COLONIAL BILL

The first of a weekly series of novelties is being shown at the Colonial Theatre, in the way of a concert act which is offered by mechanical "actors" only. This is an Aolian Duo-Art reproducing piano, used in conjunction with a motion picture of the artist who has played the record reproduced by the piano. On the screen, the pianist is shown, first making his entrance, bowing, and then seating himself at the piano and playing. The reproducing piano is also in the view of the audience, and is timed to synchronize with the actions of the screen pianist. The idea is that of Johnny Collins, who has arranged with the Aolian people for a famous pianist every week. This week, Joseph Ganz is featured, and as weeks go by, vaudeville audiences at the Colonial will be given an opportunity to hear and see Paderewski and other famous piano artists.

## HALLEN'S COMPLAINT SETTLED

The complaint of William Hallen against Rockwell and Fox, alleging that the latter team were infringing on a song used by Hallen called "It's All Apple Sauce" has been settled to the satisfaction of all parties by a very nice letter written by Rockwell and Fox. In it they explained that they had used the song referred to a long time ago, but were not doing it any more.

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## DEATHS

**GEORGIA RUSSELL**, well known character comedienne, died at the Roosevelt Hospital on Thursday night of last week from an attack of pneumonia after a few days' illness.

IN FOND MEMORIES OF A  
REAL MAN**BEN F. KAHN**

Who left us on December 1st, 1921

**SELDOM DO WE MEET HIS EQUAL.  
A GREAT SHOWMAN AND STILL  
GREATER FRIEND TO ALL.  
HIS MEMORY IS A MONUMENT  
THAT STANDS ABOVE EVERYTHING  
ELSE.**

**FROM ONE WHO KNOWS,  
SID RANKIN**

Miss Russell during her stage career appeared in a number of big productions, among them being "The Duel in the Snow," with the Rogers Brothers shows, "The Blonde in White," "Sally in Our Alley," "The Jewel of Asia," the Hippodrome and many others.

The funeral services were conducted on Sunday at the Funeral Church by the Rev. C. N. Moller, chaplain of the Actors' Fund of America.

Among those who attended the services were the Misses Helen Diers, Mildred Leary, Pearl Abbott, James Smith, Charles Murray, William Riano and others who at various times had appeared in theatrical productions with her.

## IN MEMORY OF THE LATE

**BEN F. KAHN**

WHO DIED DECEMBER 1st, 1921

Missed now, as much as we appreciated him, when he was here.

He was a real pal to all.

**Billy (Grogan) Spencer**

**JOHN H. GILMOUR**, some time prominent actor, who was for years a leading man in theatrical productions, died at his home last week, 142 Bruce avenue, Yonkers, at the age of 65 years. He had been ill about a year.

Mr. Gilmour played Andreas in the original production of Sardou's "Theodora" in New York in 1886, the Earl of Dorrincourt in the original "Little Lord Fauntleroy" and Flambeau, with Maud Adams in "L'Aiglon." He was the original "Mr. Barnes of New York," and played with Julia Marlowe in "Barbara Fritchie."

He was born in Ottawa, Canada and graduated from the St. Lawrence College there. He retired from the stage ten years ago to become an instructor in the actor's school at the Chicago Music College. In 1919 he came to Yonkers. He is survived by his wife and two sons and a daughter.

IN MEMORY OF  
A REAL PAL**BEN F. KAHN**

WHO DIED DECEMBER 1st, 1921

Gone but will never be forgotten

**SAM RAYMOND**

**KATE RYAN**, sixty-five years old, an old-time actress died at the Trumbull Hospital, Brookline, today. She had been at the hospital three months. Her daughter, Mrs. Ralph McDaniel, of this city, was at her bedside when death came.

The deceased was the widow of James S. Nolan. She had been in the theatrical profession for fifty years, much of that time as a member of the famous Boston Museum Stock Company.

Edwin Booth, Boucicault, Sol Smith and Richard Mansfield are some of the noted stars with whom she appeared. In recent years she conducted a dramatic school in the Back Bay section. One of her last activities was the coaching of the "Petitecat Review," given by the Women's Professional Club last year.

In remembrance of an  
OLD PAL**P. J. (PAT) HOWLEY**

DIED NOVEMBER 27, 1918

FROM HIS FRIEND  
**THEODORE MORSE**

**MRS. CHRISTINE WETHERELL STEVENSON**, author of the American Passion Play produced in Los Angeles last Summer, died last week at the home of her sister, Mrs. Samuel Henderson, at Media, Pa.

Mrs. Stevenson was stricken shortly after her return from Los Angeles, where she had been engaged in the production of the play. Overwork is said to have brought on her illness. Mrs. Stevenson was an amateur actress and an organizer of the Plays and Players' Club. She did much to promote the interest of the stage in this city.

**JAMES FOX**, for twenty years connected with the technical work of operatic productions at the Metropolitan Opera House, died last Thursday at his residence 687 Dawson street, Bronx.

He was born in Manchester, England, 53 years ago and received his training under his father who was scenic artist under Col. Mapleson at Her Majesty's Theatre, London. He came to this country thirty-two years ago and made the original scenery for the American production of "Tosca."

**WALTER SANFORD**, who during the past twenty years has been connected with the managerial end of the theatrical business, died on Sunday afternoon, in a White Plains hospital after a four weeks' illness. During the Morris Gest regime he was manager of the Manhattan Opera House. He also managed the Lyric and Adelphi theatres in Philadelphia and for five years, the Olympic in St. Louis. He was forty-seven years of age.

**FERDINAND TIDMARCH**, an actor, died at the residence of his parents, Mr. and Mrs. R. W. Tidmarch, No. 5209 Hazel avenue, West Philadelphia, Pa. The funeral took place on November 21st from the church of the Transfiguration. Mr. Tidmarch was well known in stock companies and in film work. His last engagement took him to the coast where he appeared with Master Gabriel.

**MRS. GEORGIA KEITH**, actress, who was known as Georgia Russell, died last Thursday in Roosevelt Hospital, at the age of 42 years. Miss Russell played in Klaw and Erlanger productions, also Shubert shows and with Rogers Brothers and Raymond Hitchcock. She is survived by her husband, Gene Keith, an actor, who is now playing stock in Pittsfield, Mass.

**WILLIAM LINDSEY**, seventy-four years of age and an author and playwright died in Boston on Friday of last week. He was born in Fall River, Mass. At the beginning of the Boer war, Lindsey obtained the adoption by the British war office of patented equipment for carrying ammunition and established factories in Great Britain, France and Germany.

**CLARENCE W. OSGOOD**, 57 years old, press agent for Keith's theatre and a well-known newspaper man died at the Garfield hospital in Washington, D. C., on Nov. 24. Prior to the Keith interests taking hold in Washington, Mr. Osgood was in charge of the press work for the Chase Opera house.

## SHUBERTS TO DO LIGHT OPERAS

The Shuberts are planning to capitalize on the new era of prosperity being enjoyed this season by touring opera comique organizations. Plans are under way for the formation of an Opera Comique Company to appear in revivals of the Gilbert and Sullivan pieces, in addition to "The Chimes of Normandy," "Mistress Nell," "Girofle-Girofla" and other light operas of like ilk.

For experimental purposes a company will be formed early in the new year for a series of matinees in New York and Philadelphia. If the project lives up to their expectations, the company will be made permanent and sent on tour. The members will be conscripted from both the New York and Philadelphia "Blossom Time" companies. Among those who will be assigned to leading roles are Bertram Peacock, William Danforth, Howard Marsh, Hollis Devanney, Roy Cropper, Teddy Webb, Olga Cook, Laurel Nemeth, Edna Temple and Zoe Barnett.

It will be recalled that the Shuberts, in association with William A. Brady, sponsored a season of Gilbert and Sullivan revivals several years ago and the venture proved a profitable one. William A. Brady's daughter, Alice Brady, well known stage and screen star, was a member of the company.

## STARS FOR POLICE SHOW

Vaudeville headliners and operatic stars will take part in the entertainment being arranged by Lieut. Martin Regan, president of the Police Department Honor Legion, at the annual affair of the organization to be held at the Commodore Hotel, November 29th, Thanksgiving Eve. The vaudeville acts have received permission from the B. F. Keith Booking offices to take part in the show, after which dancing will follow.

Among the box holders are: E. F. Albee, Marcus Loew, Vincent Astor, Police Commissioner Richard E. Enright, Dr. John A. Harriss, Barron G. Collier, and

other special deputy commissioners, Fortune Gallo, Mrs. Randolph Hearst, Mrs. John F. Hylan and many others.

Through the efforts of Lieut. Regan the entertainment has been arranged which will include Marie Rappold, Dorothy Jardon, Samuel Salazar and other operatic folk, in honor of the six hundred members of the Legion who were made eligible for membership through meritorious bravery in the performance of duty.

## VROOM TO BUILD THEATRE

Edward Vroom is about to build a new theatre in the Broadway district with a seating capacity of 1,500 and accommodations for a tea and supper club in the building. It is planned to put into the new theatre, when completed, a permanent company of American and English actors to appear in classic and romantic plays.

Permanent accommodations are being made for the Commonwealth Theatre Club that is underwriting the tickets.

## MARION SUNSHINE CANCELS SUIT

Marion Sunshine withdrew her suit, filed in the Supreme Court about a year ago against H. Robert Law, in which she sought to recover a \$3,500 necklace alleged to have been given Law by Miss Sunshine as security on notes covering money due for theatrical scenery.

The case was settled out of court, with Arthur F. Driscoll, of O'Brien, Malevinsky and Driscoll, attorney for Miss Sunshine, representing her.

## MADISON NOT A REFORMER

James Madison, vaudeville author, states there are too many reformers in the world and does not want to add one more to their throng, therefore he requests the CLIPPER to print the fact that he is not the James Madison reported as being the secretary of the newly formed Anti-Flirt society in the daily papers.

## "WHY WORRY" NEXT EQUITY PLAY

"Why Worry," the comedy by Jesse Lynch Williams that was awarded the Pulitzer prize as the best play of the year, is scheduled as the next offering of the Equity Players at the Forty-eight Street Theatre. It is scheduled to follow "Hospitality" the latter part of next month.

## WILSON BOOK IN FILMS

A motion picture, "The New Disciple," founded on ex-President Woodrow Wilson's book, "The New Freedom," which was made about a year ago and shelved, is being gotten ready for release again as a result of the interest manifested recently in the doings of the ex-President and will be marketed on a State right basis. The picture will also be exploited in Europe, as it is figured considerable interest will be taken in the picture due to its origin. The Federation Film Corporation, who are exploiting the picture, have been offered \$40,000 for the Continental rights to exhibit the picture.

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LADIES	LIVINGSTON, Helen	GENTLEMEN
Atkinson, Daisy	Longfellow, Mrs.	Abbott, George B.
Bailey, Mrs. Edwin B.	N. C.	Brennan & Mac
Booth, Lillian	McCrory, Mrs.	Burr, John
Brader, Sylvia	Dawson	Carson, J. E.
Brandon, Belle	Merrill, Alma E.	Cavanagh, Jerry
Brenon, Kathleen	Murphy, N. C.	Cunningham, Joe
Burnett, Babe	Nugent, Marie	Doyle, Bart
Carnay, Adele	O'Connor, Kilty	Drew, Phillip Y.
Croce, Ester	Pryor, Louise A.	Farrall & Evans
Darley, Florence	Reid, Betty	Fenster, Morris
Davenport, Nettie	Richmond, Mrs.	Gillen, Chas. J.
De Young, Madge	Duncan	Harris, Billy
Dorr, Grace	Stirk, Elsie	Haris, Harold
Fields, Bobby	Stirling, Jessie B.	Kellon, Arvan
Griffin, Babe	Thiede, Peggy	Madison Bros.
Haight, Lola	Timony, Mrs. G.	McMahon, Jack
Halliday, Irene	C.	Murphy, Peter H.
Hynes, A. L.	Vedder, Fanny	Ormonde, Harry
Jackson, Anna	Warren, Thelma	Reed, Willard
Jones, Mrs. May-belle	West, Ada	Schader, A. W.
Keener, Dorothy	Woods, Margaret	Searles, Arthur
La Bergere, Elsie	Woods, Fatsy	Selleck, C. W.
	Wynters, Char-lotte	Shubert, Eddie
		Thompson, E. F.
		Valencia, Phillip
		Wainwright, Wm.

## SUICIDE WAS FILM FAN

Letters addressed to more than a score of prominent motion picture actresses were found among the effects of Leland H. Garretson, 27 years old, who committed suicide in a rooming house at 314 West 58th street, by shutting himself in a trunk into which he had inserted a tube attached to a gas jet.

The police who investigated the case say that Garretson had written the letters without any intention of sending them. Lillian Gish was named in despatches from Detroit as one of the actresses with whom Garretson was infatuated. She denied emphatically that she had ever heard of him when questioned regarding the matter.

Garretson, an illuminating engineer, was a member of a wealthy family in Newton, Ia., and the body was shipped there for burial.

## SALARY CUT FOR "SPICE"

During the three weeks that "Spice of 1922" played Buffalo, Pittsburgh and Cleveland, it is said, the members of the company worked at a salary reduction of fifteen to twenty-five per cent. When the attraction opened in Chicago the regular salary was in force again.

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1708—Frank Mansfield—Act.  
1709—Norman J. Theise—Act.  
1710—W. Z. Moll—Lyric.  
1711—John P. Prenderville—Act.  
1712—Fred and Marjorie Dale—Opening.  
1713—H. A. Yerkes—Material.

1714—Theodore A. Wilde—Monologue.  
1715—Chas. Brave—Title.  
1716—Harry Fuller—Act.  
1717—Murray & Al Howard—Material.  
1718—Rich & Cannon—Recitation.  
1719—Martell & West—Trick.  
1720—C. W. Burcham—Song Poem.  
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1722—Harry J. Stutzien—Musical Comedy.

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